Bonhams

Fine Asian Works of Art

Los Angeles I June 27, 2023

Fine Asian Works of Art

Los Angeles | Tuesday June 27, 2023 at 3pm PDT

BONHAMS

7601 W. Sunset Boulevard
Los Angeles CA 90046
bonhams.com

SALE NUMBER

28396
Lots 1-174

AUCTION INFORMATION

Bonded pursuant to California Civil Code Sec. 1812.600;
Bond No. 57BSBGL0808

ILLUSTRATIONS

Front Cover: Lots 1, 11, 51, 171
Inside Front Cover: Lot 25
Inside Back Cover: Lot 12
Back Cover: Lot 145

PREVIEW DATES

Saturday, June 24, 10am-5pm
Sunday, June 25, 10am-5pm
Monday, June 26, 10am-5pm

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Chinese Ceramics

Lots 1-40

1

2

PROPERTY FROM THE COLLECTION OF VAHID KOOROS

1
A SMALL BLUE AND WHITE LOBED 'FLORAL' VASE
Kangxi period
The compressed globular body subtly lobed and rising to a waisted neck and galleried rim, each lobe painted in vibrant cobalt with flowers inspired by Persian designs, all between decorative bands and a continuous floral scroll at the neck.

4in (10.2cm) high

$800 - 1,200

康熙時期 青花花卉紋瓜棱瓶

Provenance:
Acquired in London, circa the late 1990s-early 2000s

Loaned:
Museum of Fine Arts, Houston, 2010-2023

PROPERTY OF ANOTHER OWNER

2
TWO BLUE AND WHITE DISHES
Shunzhi period, 17th century
The first, a small circular dish painted in underglaze blue with a fisherman seated atop a raft beneath a large tree, enclosed within a geometric border; the second, a small dish with everted rim, the center painted with two monkeys, one clambering upon a fruiting peach tree, the other holding a peach.

5 5/8in (14.3cm); 6 1/8in (15.6cm) diam. (2).

$1,200 - 1,800

順治時期 十七世紀 青花山水盤一組兩件

Please note this Lot is to be sold at No Reserve.

Provenance:
Acquired in Japan

PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

3
A LARGE BLUE AND WHITE 'FIGURAL' CHARGER
Kangxi period
Painted in vibrant cobalt, the raised central medallion with an interior scene of four figures kneeling before a seated scholar, the everted rim with a continuous band of figures and rockwork.

16in (40.6cm) diam.

$2,000 - 3,000

康熙時期 青花人物風景圖盤

PROPERTY FROM A PRIVATE LA JOLLA, CALIFORNIA COLLECTION

4

A BLUE AND WHITE *KOSOMETSUKE* DISH

Wanli mark, 17th century

The circular dish potted with rounded sides rising from a short straight foot, the center painted in underglaze blue with a lush garden with a monkey holding a peach and surrounded by magpies, bees, and two deer, further encircled by rockwork and blooming flowers in the cavetto, the recessed base with a six-character mark in underglaze blue.

12in (30.5cm) diam.

$3,000 - 5,000

明萬曆 十七世紀 大件青花古染付盤
青花《大明萬曆年制款》 楷書款

PROPERTY OF VARIOUS OWNERS

5T
A CHINESE EXPORT PORCELAIN BLUE AND WHITE 'RIVERSIDE LANDSCAPE' CHARGER
18th century
The center painted in underglaze blue with a river landscape and rural dwelling enclosed by a winding wall and framed by hills and large pine trees, the wide rim decorated similarly with hills, trees, and pavilions.

15 1/4in (38.7cm) diam.

$2,000 - 3,000

十八世紀 青花湖景圖盤

6T

A BLUE AND WHITE FLATTENED *HU*-FORM VASE

18th century

The broad pear-shaped lower body supported on a spreading foot and gently tapering at the neck to a lipped rim, the neck set with two lug handles, the body, neck, and foot each with a wide band painted in soft tones of underglaze blue with a bold scrolling lotus motif, the design originally intended to be infilled with *doucai* enamels, the 'lotus' registers divided by four evenly spaced vertical flanges, a small section of the foot band painted with waves, a band of blue keyfret below the rim.

10 1/2in (26.7cm) high

$3,000 - 5,000

十八世紀 青花纏枝蓮紋壺瓶

Provenance:

United Kingdom Private Collection, acquired in the 1980s, by repute
Christie's, London, 18 March 2015, lot 606

PROPERTY FROM A PRIVATE LA JOLLA, CALIFORNIA COLLECTION

7

AN IRON-RED AND UNDERGLAZE-BLUE 'DRAGON' DISH

Qianlong seal mark and of the period

Centered by a five-clawed dragon in iron red against underglaze-blue crashing waves, the motif enclosed by a double circle and a further double circle at the rim, the principal design repeated at the exterior with nine dragons below a band of interlocking 'coins', the base with *the six-character seal mark* in underglaze blue.

6 7/8in (17.5cm) diam.

$6,000 - 8,000

清乾隆 青花礬紅海水龍紋盤
青花 《大清乾隆年制款》篆書款

PROPERTY OF ANOTHER OWNER

8

A WUCAI 'DRAGON AND PHOENIX' JAR AND A COVER

17th century

Of baluster form painted with two pairs of dragon and phoenix each encircling a flaming pearl amidst polychrome clouds, all above cresting green waves and blue mountains, and below a narrow band of 'cracked ice', the neck with red and green upright lappets, the base a smooth biscuit, the contemporaneous matched cover domed and surmounted by a bud-shaped knop, painted all around with floral sprays.

12 7/8in (33cm) high, excluding cover

$2,500 - 3,500

十七世紀 五彩龍鳳紋帶蓋將軍罐

Provenance:

Ralph M. Chait Galleries, New York

PROPERTY FROM A PRIVATE LA JOLLA, CALIFORNIA COLLECTION

9
A SANCAI-GLAZED DISH
Kangxi period
The low, rounded sides richly splashed to the interior and exterior with emerald-green, dark plum, and marigold-yellow glazes, the glazes draining along the foot in some areas, the base covered in a clear glaze.

11 5/8in (29.5cm) diam.

$4,000 - 6,000

康熙時期 虎皮三彩盤

Provenance:
Ralph M. Chait Galleries, New York

10

Standing: Meyer Robert Guggenheim, Jr.
Seated: Nick and Ileane Doolin

11

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

10
A GROUP OF TWENTY CHINESE EXPORT PORCELAIN FAMILLE-ROSE FIGURES
Late 18th/19th century
Comprising figures of men, women, children, and immortals wearing colorful patterned robes, some carrying attributes, some standing atop an integral base.

9 1/4in (23.5cm) height of tallest (20).

$6,000 - 8,000

十八世紀晚期/十九世紀 粉彩人像一組二十件

Provenance:
Collection of Grace Lilian Bernheimer Guggenheim (1887-1970)
Collection of Meyer Robert Guggenheim, Jr. (1910-1991)
Collection of Nick and Ileane Doolin, acquired from the above, 12 April 1983, thence by descent

PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

11
A FAMILLE-VERTE FIGURE OF GUANYIN
Kangxi period
Seated in 'royal ease' with the arms resting on a stand in the form of a gnarled tree root, dressed in flowing layered robes brightly enameled with floral motifs in yellow, green, and pale aubergine hues, the serene face framed by black tresses pulled into a low coiffure, the back enameled with a double gourd enclosing a mark.

6 1/2in (16.5cm) high

$2,000 - 3,000

康熙時期 素三彩觀音坐像

PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

12

A LARGE FAMILLE-ROSE 'IMMORTALS' VASE

Republic period

Heavily potted in baluster form with a waisted neck above a broad-shouldered body, brightly enameled all around with a mythical landscape, a group of eight immortals congregating on a riverbank conversing and playing musical instruments, others travelling on clouds, animals, or rootwood rafts, two further immortals looking on from the opposite bank, the face of each figure finely painted with realistic features and individualized expression, all between blush-toned borders patterned with floral scroll and bats, the rim gilt, the white base covered in clear glaze.

21in (53.3cm) high

$4,000 - 6,000

民國時期 粉彩仙人遊山圖瓶

PROPERTY OF VARIOUS OWNERS

13T

A LARGE SLIP-DECORATED AND FAMILLE-ROSE 'BIRD AND FLOWER' CHARGER

Yongzheng period

Exuberantly enameled at the center with a partially unfurled scroll depicting a pair of birds alighting gnarled rockwork and a blossoming peony shrub with magnolia and chrysanthemums flowering nearby, further flora and fruits emerging from the sides of the scroll, a selection of the 'One Hundred Antiques' above and below, all against a ground delicately slip-decorated with prunus and bamboo, the rim dressed in a deep amber tone, the reverse unadorned.

16 1/2in (41.9cm) diam.

$3,000 - 5,000

雍正時期 粉彩花鳥捲軸博古盤

14

A LARGE FAMILLE-ROSE 'NINE PEACH' VASE, *TIANQIUPING*

Qianlong mark, 20th century

Heavily potted with a large globular body surmounted by a cylindrical neck, the exterior enameled with gnarled branches bearing nine peaches and large blossoms, the bark naturalistically rendered, the base centered by a six-character mark in underglaze blue.

22in (56cm) high

$3,000 - 5,000

二十世紀 粉彩九桃圖天球瓶
青花 《大清乾隆年制》篆書款

Provenance:

Acquired in Japan, 1980s, by repute

15

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

15
A SMALL FAMILLE-ROSE 'SCHOLAR' BOTTLE VASE
19th century
The compressed globular body rising to a tall waisted neck and flared rim, the exterior colorfully enameled with an elderly scholar seated at a table in a garden, a bundle of books by the right arm and a fan held in the left hand, a young attendant approaching with a lotus bloom, the red sun rising high above.

5 3/8in (13.6cm) high

$3,000 - 5,000

十九世紀 粉彩高士圖瓶

Provenance:
Weisbrod Chinese Art Ltd., New York, 2015

16

PROPERTY OF VARIOUS OWNERS

16
TWO DOUCAI 'FLORAL' DISHES
Yongzheng marks, Qing dynasty
Each with slightly canted walls rising to an upright rim all set over a low, straight foot, the center of the interior with a large medallion of composite floral scroll, the buds and blooms delicately enameled in yellow, red, pink, peach, and green hues, green leaves and vines rising between the blossoms, the underside with a wide floriform band of elaborate 'petal lappets' encircling the foot, the recessed base with a six-character mark in underglaze blue.

6in (15.2cm) diam. (2).

$1,000 - 1,500

清 鬥彩團花紋盤一對
青花 《大清雍正年制款》楷書款

Please note this Lot is to be sold at No Reserve.

17

17T
A COMPLETE SET OF 20 ENAMELED 'FALCON' WINE CUPS
Signed Yongxi of Tianjin, cyclically dated to the *jiwei* year, 12th month, corresponding to 1920
Each set over a slightly tapered foot, the deep walls broadening toward the rim, one side of the exterior painted with a falcon perched on a stick and tethered to it by a rope, its plumage in graduated gray tones with a black tail and head, all against a sky-blue ground, the opposite side inscribed *Yao guang xiang ji, jiwei mei yue shanghuan, Yongxi zuo yu jinmen* (The Comprehensive Collection of Lustrous Jade, *jiwei* year, first 10 days of the 12th month, made by Yongxi of Tianjin), followed by a red oval seal with illegible script, the rim gilt, the base of each sequentially numbered in black enamel from 1 to 20, with the original fabric box with two tiers of fitted compartments.

3 3/8in (8.6cm) diam. (20).

$6,000 - 8,000

一九二零 獵鷹圖酒杯一套二十件

Provenance:
Acquired from an Ontario Private Collection, by repute

The inscription on each cup reads:
瑤光翔集己未梅月上浣詠西作於津門

PROPERTY FROM THE FRED LEE AND MAGARET YAO LEE FAMILY COLLECTION

18
A FAMILLE-ROSE 'BIRDS' MOONFLASK
Qianlong mark, Republic period
The flattened circular body supported on a straight foot and rising to a short, columnar neck connected to the shoulder by a pair of arched bamboo-form handles, each of the broad sides dominated by a roundel painted in *famille-rose* enamels with either ducks amidst peonies and millet or red-crested cranes beneath a pine tree, the sides and neck enameled in blue with an intricate floral scroll, the base enameled with a six-character mark in a line.

6 3/8in (16.2cm) high

$2,000 - 3,000

民國時期 粉彩花鳥圖抱月瓶
清花 《大清乾隆年制》篆书款

Provenance:
Collection of Yao Pai Chuen (d. 1973), thence by descent

18

19

20

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

19

TWO ENAMELED 'VIEWS OF JIANGXI' OGEE-FORM BOWLS

Ju ren tang zhi marks, Republic period

Each with with a rounded lower body set over a slightly tapered foot and rising to a wide, cupped rim, carefully enameled on the exterior with a historic site in Jiangxi province, one with a multi-tiered pavilion and auxiliary structures all surrounded by a crenelated wall and labeled on the opposite side with the phrase *Teng wang gao ge* (Lofty Pavilion of Prince Teng), the other with a bridge leading across Nanchang's East Lake to Baihua Island with structures and gates on either side and willows growing along the banks, accompanied by the abbreviated phrase *Huazhou chun xiao* (Spring Dawn in Baihua), the base of each bowl with an iron-red seal mark reading *Ju ren tang zhi* (Hall where benevolence resides).

6 3/4in (17.1cm) diam. (2).

$800 - 1,200

民國時期 粉彩江西十景圖折腰碗一對
《居仁堂制》篆書款

Please note this Lot is to be sold at No Reserve.

Provenance:

Manatee Galleries, Palmetto, circa 2010-2012

The present bowls were originally part of a set of ten, with each bowl depicting a different site in Jiangxi province. Sets of bowls with this subject matter were first created in the Jiaqing period (1796-1820) and continued in the Daoguang period (1820-1850), with many bearing the respective imperial marks. The present set represents a revival of the form in the Republic period (1912-1949). One of these bowls is painted with the Pavilion of Prince Teng, which is along the Gan river in Xinjian county, and was described in a poem by Wang Bo (649-676). The image on the other bowl represents Donghu shuyuan (East Lake College) which sat on Baihua Island in the city of Nanchang. The island was home to a famous garden designed in the Song dynasty (960-1379).

PROPERTY OF VARIOUS OWNERS

20

A FAMILLE-ROSE 'LANDSCAPE' BASIN

Qianlong mark, 20th century

Of circular form with straight side, finely enameled a continuous scene around the exterior with a riverside landscape featuring trees, mountains, pavilions, and figures.

8in (20.32cm) diam.

$5,000 - 7,000

二十世紀 粉彩淺絳山水筆洗
《乾隆年制》楷書款

(alternate view)

21

A GRISAILLE AND FAUX-BOIS 'LANDSCAPE' BRUSHPOT

Republic period/20th century

The wide cylindrical body thickly potted, the exterior sensitively painted in *grisaille* enamel with a continuous landscape, on one side a vast waterway traversed by three small boats, on the other sides a richly textured landscape with vertiginous boulders and gnarled trees lining the path crossed by a scholar and and two attendants en route to an elegant pavilion, mountains and further buildings rising all around, the opposite shore with steep cliffs leading to the water, framed by bands painted in *faux bois* enamels above and below, the biscuit base smoothly polished and centered by a recessed circle covered in a clear glaze.

7 1/2in (19.1cm) diam.

$6,000 - 8,000

民國時期/二十世紀 仿木紋釉墨彩山水圖筆筒

The present brushpot is inspired by *grisaille* brushpots of the Yongzheng period. Compare a Yongzheng mark and period brushpot, with a similar composition and with the *faux bois* borders, sold twice at Sotheby's, Hong Kong, first on 2 May 1995, lot 150, and again on 23 October 2005, lot 207. For a later version, comparable in date, composition, and technique to the present example, see one sold at Sotheby's, London, 5 November 2014, lot 273. Compare, also, a Republic period hexagonal brushpot with a *grisaille* landscape and *faux bois* borders sold at Sotheby's, New York, 23 March 2019, lot 1695, and a similarly-decorated drum-shaped stand, attributed to the late Qing dynasty / Republic period, sold at Christie's, Hong Kong, 5 April 2016, lot 133.

22

A SET OF FOUR FAMILLE-ROSE PORCELAIN 'LANDSCAPE' PANELS

After Wang Yeting (1884-1942), 20th century

Each vertical rectangular panel delicately enameled with a similar landscape of towering mountains rising between passages of dense mist, waterfalls coursing down some of the bluffs, the foreground with thatched cottages under blossoming trees and surrounded by a serene waterway, variously populated by travelers crossing a bridge or fishermen in a sampan, the upper corner inscribed with a two-line poem corresponding to the painted scene, dated to the *bingzi* year (corresponding to 1936), bearing a 'Wang Yeting' signature, and followed by a red seal, individually framed by carved wood frames stained dark.

29 x 8 1/4in (73.7 x 21cm) sight (4).

$1,500 - 2,500

汪野亭（款) 二十世紀 粉彩山水圖瓷板一套四件

23T

A FAMILLE-ROSE ENAMELED 'LEGEND OF THE WHITE SNAKE' PLAQUE

19th century

The rectangular plaque colorfully enameled with a scene from the Legend of the White Snake (*Bai She Zhuan*), depicting the pivotal battle between Bai Suzhen and her nemesis Fahai at Jinshan temple, wood frame.

9 3/4 x 15in (24.1 x 38.1cm) sight

$6,000 - 8,000

十九世紀 粉彩白蛇傳圖瓷板

PROPERTY OF A PACIFIC NORTHWEST COLLECTOR

24

A CORAL-GROUND AND BLUE-ENAMELED BRUSHPOT

Qianlong seal mark, Republic period

The cylindrical sides supported on an integral *faux bois* stand, the exterior of the brushpot covered in an even iron-red glaze, the vibrant vermillion surface suffused with a subtle iridescence from the inherent qualities of the metallic pigment, one side painted in contrasting overglaze blue enamel with a garden issuing peonies, ground orchids, and *lingzhi* amidst rockwork, a few of the leaves and stems extending to the other sides, all between a gilt rim and an integral molded and carved stand terminating in five *ruyi*-form feet, the stand enameled in a dark russet tone and finely painted with gilt details imitating wood inlaid with gold wire, the interior and the base both enameled in turquoise, the base centered by a reserved square enclosing a six-character seal mark in iron red.

5 5/8in (14.3cm) high

$15,000 - 25,000

民國時期 紅地藍料花卉紋筆筒
《大清乾隆年制》篆書款

Provenance:

Acquired prior to the 1950s, thence by descent

The present brushpot is a rare example of both the use of coral ground on a brushpot, and the direct application of blue enamel against this ground. The striking contrast of color and texture masterfully imitate the visual impact sought by porcelain painters at the imperial kilns during the Qianlong period (r. 1736-1795). So, too, does the integral stand carefully enameled in imitation of wire-inlaid wood stands, a *tromp l'oeil* effect that the Emperor so appreciated. The iridescent quality of the coral ground and the representation of the gilt-decorated *faux bois* stand are inspired by Qianlong mark and period examples with these traits, such as a wall vase sold first at Christie's, Hong Kong, 1 June 2011, lot 4015, and later at Sotheby's, Hong Kong, 7 October 2015, lot 3715.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

25

A MASSIVE 'IMITATION BRONZE' *HU*-FORM VASE

Qianlong seal mark, 19th century

The bulbous body rising from a spreading foot to a waisted neck and wide mouth, the shoulders set with a pair of *taotie* mask-form handles each suspending a mock loose ring, the body carved in multiple layers of relief with the dominant motifs picked out in gilt against a black ground imitating bronze, the widest part of the body and the shoulder carved with two bands of archaistic interlocking *kuilong* scroll in high relief against a *leiwen* ground, all between a band of upright lappets at the neck each enclosing scrollwork and a pair of confronting tapir heads, and a band pendent lappets at the lower body each enclosing a pair of confronting bird heads, the spaces between the lappets splashed with 'robin's egg' glaze and gilt imitating oxidization, the foot and mouth each with bands of abstract archaistic motifs, the interior of the neck and the base also glaze-splashed and gilt with the *faux*-oxidation effect, the base centered by an impressed and gilt six-character Qianlong seal mark.

20 1/4in (51.4cm) high

$15,000 - 25,000

十九世紀 龍紋雙耳仿古銅壺瓶
《大清乾隆年制》篆書款

Provenance:

American Private Collection, acquired before 1968
Chia-Chu and Siao-Mei Chang Collection
Christie's, New York, 13-14 September 2012, lot 1586
Christie's, New York, 19 September 2014, lot 976

26

26
A LEMON-YELLOW-GLAZED BOWL
Yongzheng mark
The rounded sides resting on a low, tapered foot and rising to a broad rim, the exterior applied allover with a vibrant lemon-yellow enamel, the interior white, the base with a six-character mark within a double circle in underglaze blue.

4 3/4in (12cm) diam.

$8,000 - 12,000

檸檬黃釉碗
青花 《大清雍正年制》楷書款

Provenance:
Acquired from a private collector, circa 2009

27

PROPERTY FROM A PRIVATE LA JOLLA, CALIFORNIA COLLECTION

27
A LARGE YELLOW-GLAZED 'YEN-YEN' VASE
19th century
Of baluster form with a waisted lower body and broad shoulder surmounted by a tall trumpet neck, the exterior covered in a rich mustard-yellow glaze suffused with fine craquelure, the interior and base coated in a clear glaze.

14in (35.5cm) high

$2,000 - 3,000

十九世紀 黃釉鳳尾瓶

PROPERTY OF ANOTHER OWNER

28
A COPPER-RED-GLAZED AND INCISED 'DRAGON' CHARGER
18th/19th century
The rounded sides rising from a straight foot to a slightly everted rim, the interior finely incised with a writhing five-clawed dragon pursuing a flaming pearl amidst cloud scrolls, the motif repeated with two dragons at the exterior, covered overall in a pinkish-red glaze, the white porcelain base coated with a clear glaze.

12 1/2in (31.8cm) diam.

$4,000 - 6,000

十八/十九世紀 霽紅釉龍紋盤

Provenance:
Collection of Cornelius Palmer
Leslie Hindman, Chicago, circa 2004-2005

28

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

29
TWO COPPER-RED-GLAZED BOTTLE VASES
19th century/late Qing dynasty
The first, with a low compressed body sweeping up to a waisted neck and broad everted rim, supported on a short foot, covered overall with a rich red glaze suffused with craquelure and draining to a creamy tone at the rim, the glaze stopping short of the foot; the second, with the globular body rising to a long slender neck surmounted by an inverted mouth rim, covered in a variegated crimson glaze thinning at the mouth to a paler hue, the glaze stopping at the foot.

7 1/2 (19cm); 7 1/4in (18.4cm) high (2).

$1,000 - 1,500

十九世紀/清末 霽紅釉瓶一組兩件

29

30

(alternate view)

31

PROPERTY FROM THE COLLECTION OF THE RIGHT HONOURABLE ADRIENNE CLARKSON

30T
AN INSCRIBED DEHUA BOWL
17th century
With shallow, rounded sides rising to a subtly everted rim, covered overall in a creamy-white glaze, the well incised through the glaze before firing with a seven-character calligraphic inscription, followed by a shorter inscription added after the firing, the base with an unglazed ring encircling the recessed base.

5 7/8in (19.9cm) diam.

$2,000 - 3,000

十七世紀 德化窯白釉碗

Provenance:
Collection of the mother of the present owner, thence by descent

The Right Honourable Adrienne Clarkson came to Canada from Hong Kong as a child refugee to become a broadcaster, journalist and author. From 1999 to 2005, she was Canada's 26th Governor General. She then co-founded the Institute for Canadian Citizenship which helps new citizens feel involved and included in Canadian life. Madame Clarkson has received 28 Honorary Degrees and was awarded the Commander's Cross of the Order of Merit of the Federal Republic of Germany.

PROPERTY OF VARIOUS OWNERS

31T
A DEHUA MOLDED 'IMMORATLITY' LIBATION CUP
18th century
Molded in the form of a rhinoceros horn libation cup, one side with a deer walking beneath a towering pine branch and a crane soaring overhead, the opposite side with a four-claw dragon pursuing a flaming pearl all above a fish leaping from the water, covered overall in an ivory glaze, the recessed base unglazed.

5 1/4in (13.3cm) wide

$1,000 - 1,500

十八世紀 德化窯白釉凸花紋杯

Provenance:
Ex. coll. Bishop William C. White (1873-1960), by repute (according to label)

Bishop White was born in England and moved to Ontario, Canada with his family as a young child. He became an Anglican missionary to China, first from 1897 to 1909 in Fujian province as part of the Canadian Church Missionary, and after he was promoted to Bishop in 1909, he served in Henan province until 1934. Upon his return to Canada, White became Professor of Chinese Studies at the University of Toronto and Keeper of the East Asiatic Collection at the Royal Ontario Museum. His legacy is closely associated with important Chinese art collections and with early scholarship in that field.

32

33

PROPERTY FROM THE COLLECTION OF MARK S. PRATT, WASHINGTON, DC

32
TWO CIZHOU PILLOWS
Brown-slip-decorated pillow: Jin dynasty; Bean-shaped pillow: Northern Song dynasty, 11th century
The first, of octagonal section, the top painted freely in brown slip with floral sprays and foliage, covered in an ivory-colored slip extending down the sides; the second, a bean-shaped pillow covered in white slip incised with a feather-patterned band on the canted side walls and two chrysanthemums in bloom against a stamped 'fish roe' ground across the sloped top, the exposed clay body burnt a pale brown beneath a colorless glaze that stops unevenly above the flat base.

17in (43.2cm) long; 7 3/4in (19.7cm) long (2).

$3,000 - 5,000

金/南宋 磁州窰花卉紋枕一組兩件

Provenance:
Sotheby's, New York, 4 June 1986, lot 53

For similarly shaped and decorated pillows in the collections of the Royal Ontario Museum and the Art Institute of Chicago, see Mino Yutaka, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, 1980, pp 64-65, pl. 20 and fig. 41.

33
THREE MOLDED QINGBAI BOWLS
Song/Yuan dynasty, 13th/14th century
The first, thinly potted with wide, rounded sides supported on a short foot, the cavetto molded with a *leiwen* band above a design of alternating phoenix and peony blossoms, the center dominated by a lotus plant, all in shallow raised relief beneath a creamy glaze with a grayish-green tinge, the rim bound in copper; the second, imitating Dingyao, also with rounded sides over a short foot and a similar motif at the cavetto, but with a goose in flight at the well, covered overall in a pale greenish-white glaze save for the rim; the third, molded with a *leiwen* band above overlapping lotus petals at the cavetto and twin fish at the well, all beneath a glaze of straw hue extending to the exterior, copper bands encircling the mouth and foot.

7 1/8in (18.3cm); 7 1/2in (19cm); 5 1/2in (14cm) diam. (3).

$2,000 - 3,000

宋/元 青白碗一組三件

Please note this Lot is to be sold at No Reserve.

For Jin period Dingyao prototypes and other examples of Qingbai adaptations made at Southern kilns during the 13th to 14th centuries, see the National Palace Museum exhibition *Dingzhou Hua Ci* [Decorated Porcelains of Dingzhou], 2014, cat. nos II-149 to II-150, pp 216-219, and III-3 to III-4, pp 244-245.

34

35

PROPERTY OF ANOTHER OWNER

34
THREE MONOCHROME-GLAZED WARES
Song-Yuan dynasty
The first, a large Junyao bowl covered in a thick lavender-blue glaze with two purple splashes to the interior, thinning to a mushroom hue at the rim, pooling above the unglazed foot; the second, a Qingbai bowl with a lobed rim, the interior carved and combed with peony flowers along the well, a lustrous blue-green glaze covering all surfaces except the recessed base; the third, a small Ding-type dish molded to the interior with a central chrysanthemum medallion surrounded by peony flowers and scrolls, applied overall with an even, creamy-white glaze with minor characteristic pooling to the exterior, the rim with a metal band.

8 1/2in (21.6cm); 5 3/4in (14.6cm); 7 1/4in (18.4cm) diam (3).

$2,000 - 3,000

宋/元 單色釉碗兩件與盤一件

36

PROPERTY FROM A PRIVATE LA JOLLA, CALIFORNIA COLLECTION

35
A JUNYAO SKY-BLUE-GLAZED BOWL
Yuan dynasty
Potted with a wide conical silhouette rising to an indented band beneath the rim, all over a knife-pared slightly flared foot, covered overall in a sky-blue glaze suffused with craquelure, the glaze thinning to a mushroom tone at the rim.

8 1/4in (21cm) diam.

$1,500 - 2,500

元 鈞窯天藍釉碗

36
A JIANYAO 'HARE'S FUR' TEA BOWL
Song dynasty
Potted with conical sides rising to an indented rim, covered overall with a blackish-brown glaze densely streaked in russet for a 'hare's fur' effect, the glaze pooling above the foot to reveal the body fired to a purplish-brown color.

5in (12.7cm) diam.

$1,000 - 1,500

宋 建窯黑釉茶碗

37
A CIZHOU TURQUOISE-GLAZED 'FIGURAL' VASE, *MEIPING*
Ming dynasty
The tall ovoid body rising from a short spreading foot to a narrow, waisted neck, painted in underglaze black around the exterior with a bearded scholar seated before a table with a *qin*, next to an attendant fanning a steaming teapot, covered overall with a translucent turquoise glaze.

11 1/2in (29.3cm) high

$2,000 - 3,000

明 藍釉高士鼓琴小口瓶

37

38
A BLACK-GLAZED JAR
Yuan/Ming dynasty
The gently rounded conical body supported by a low foot and surmounted by a flat shoulder, short cylindrical neck, and lipped rim, the body covered by a dynamic thick blue-black glaze dappled with beige streaks, the interior similarly glazed, the buff-colored biscuit exposed at the lower body and foot.

8 1/4in (21 cm) high

$3,000 - 5,000

元/明 黑釉罐

38

39

PROPERTY FROM THE COLLECTION OF VAHID KOOROS

39

A LONGQUAN CELADON-GLAZED BISCUIT FIGURE OF VIJRAPUTRA

Ming dynasty

Seated on rockwork with a Buddhist lion cub on one knee, wearing voluminous robes loosely tied below the waist and falling open to reveal the chest and belly, the garments and rockwork covered in a gray-green glaze, the skin unglazed and burnt orange during firing.

4 1/2in (11.4cm) high

$2,000 - 3,000

明 龍泉青釉露胎羅漢坐像

Provenance:

Christie's, London (South Kensington), 13 December 2001, lot 463

The Eighteen Luohan, or Arhats, are revered as the earliest disciples of Buddha, who were instructed to patiently await the arrival of Maitreya, the Future Buddha. These legendary figures are said to have achieved enlightenment, transcended the cycle of rebirth and serve as protectors of those who have not yet reached this state.

Among the eighteen, Vijraputra, also known as Laughing Lion Luohan or Xiaoshi Luohan, is especially noteworthy. He is often depicted with a lion cub as his attribute.

40

PROPERTY OF VARIOUS OWNERS

40T

A LONGQUAN CELADON-GLAZED 'LOTUS' BOWL

Ming dynasty

Potted with lobed sides and a foliate rim, the interior and exterior both with freely carved with continuous foliate lotus scrolls, the interior well centered by a molded lotus blossom, the exterior with a band of clouds incised below the rim, covered overall in an unctuous seafoam-green glaze, the base with an unglazed ring burnt orange during the firing.

8 1/2in (21.6cm) diam.

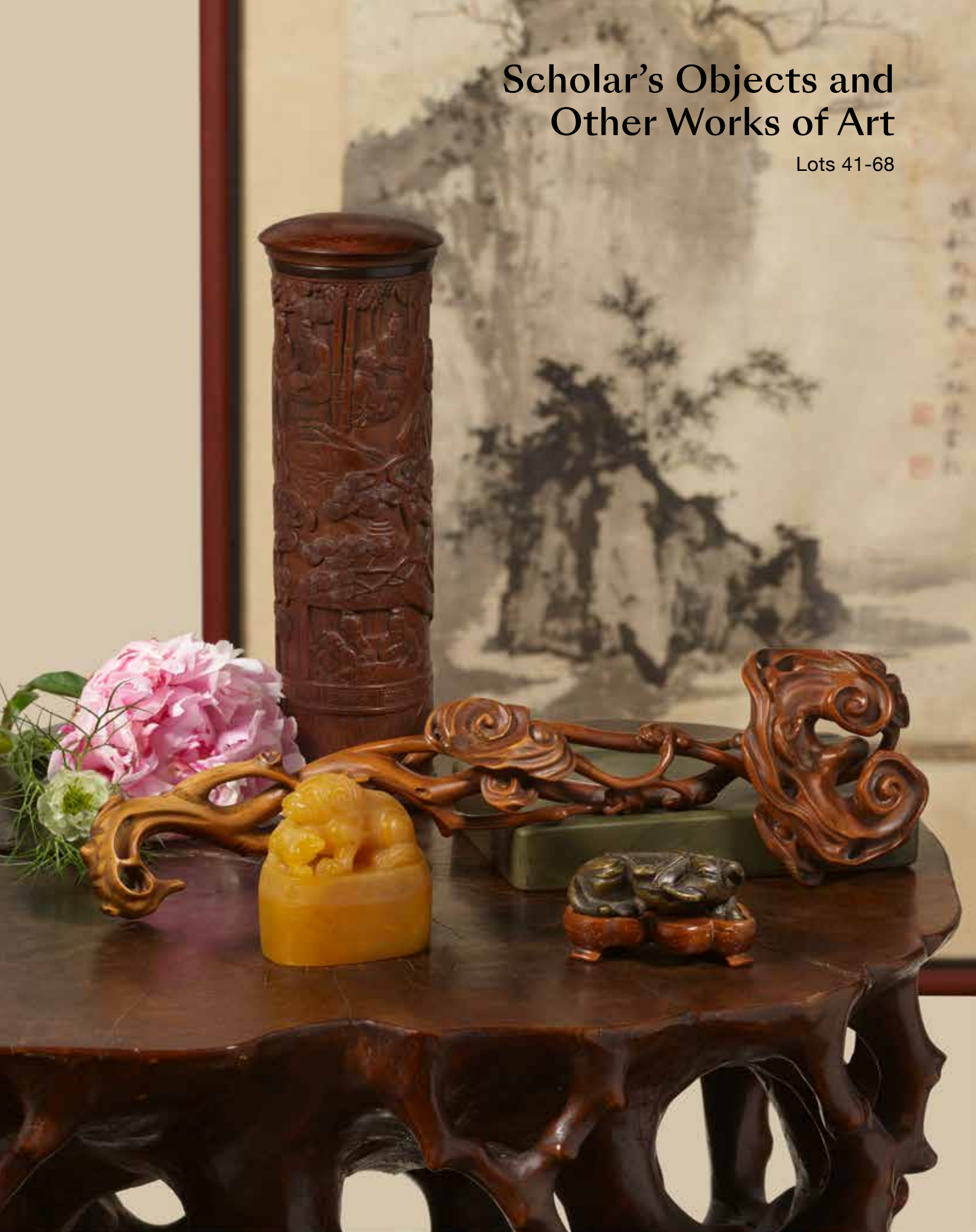
$7,000 - 9,000

明 龍泉青釉蓮花紋葵口碗

Compare with two bowls of this form, but carved with variant motifs, in the collection of the National Palace Museum, Taipei, illustrated in *Green Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pp 70-71, pls 28 and 29.

Scholar's Objects and Other Works of Art

Lots 41-68



41

41T
TWO 'DUAN' INKSTONES
Late Ming - Qing dynasty
Both of rectangular form, the larger with a recessed grinding surface framed on the proper left and above by a border carved with a selection of the 'One Hundred Antiques' in low relief, the upper section with a trapezoidal recession for water, the base centered with a recessed rectangle, the stone an even, medium-gray tone; the smaller inkstone with a small oval well at one end for water and otherwise unadorned, the stone a dark, blackish-gray tone.

7 1/8in (18.1cm); 5 1/2in (14cm) long (2).

$7,000 - 9,000

明末-清 端石硯一組兩件

42

42T
AN AGATE 'LINGZHI' WATER COUPE
19th century
The generally oval body with rounded sides curving to an inverted rim with a quadrilobed mouth, one side with an openwork handle carved as a *lingzhi* stem issuing *lingzhi* heads along the underside and exterior of the body, the stone transmuting from white to blush shades and crimson tones.

3 3/8in (8.6cm) wide

$1,000 - 1,500

十九世紀 瑪瑙靈芝洗

43

44

43T
A RECTANGULAR GREEN 'DUAN' INKSTONE
Qing dynasty
With a smoothly polished grinding surface sloped at one end to hold water, framed on three sides by raised borders, the base slightly recessed, the stone a pleasing, even moss-green tone.

5 1/2in (14cm) long

$3,000 - 5,000

清 綠端石長方硯

44
A CARVED GREEN AND RUSSET 'DUAN' 'MELON-FORM' WASHER
20th century
The ovoid body worked naturalistically in the form of a melon, the sides carved with leafy foliage and curled tendrils, all issuing from a gnarled stem at one end, the high-relief motifs in tones of yellow and amber against a sage-green ground.

5 3/4in (14.6cm) long

$1,000 - 1,500

二十世紀 端石瓜式洗

Provenance:
The Morpurgo Collection
Sotheby's, London, 8 November 2018, lot 63

45

45T

A CARVED BAMBOO 'SEVEN SAGES OF THE BAMBOO GROVE' INCENSE HOLDER AND A COVER

Late Qing dynasty

The narrow tubular body with a flat base at one end, carved all around in multiple levels of relief with a continuous scene of four elderly scholars conversing in bamboo grove, and three further scholars in a pavilion overlooking a pond with wading geese, lofty bamboo and pine trees growing all around, the patina a warm chocolate brown, the slightly domed removable cap possibly later added.

7 7/8in (20cm) high

$1,000 - 1,500

清末 竹雕竹林七賢圖筒

46

46T

A BAMBOO 'HEHE ERXIAN' GROUP

Qing dynasty

The boys side-by-side atop an integral rock-form base, one boy seated and holding a circular box and cover, the other grasping a large lotus stem, the bud extending behind his head, both dressed in flowing robes, the patina a rich chocolate brown.

3 1/2in (8.9cm) high

$1,500 - 2,500

清 竹雕和合二仙像

47

AN INSCRIBED BOXWOOD *RUYI* SCEPTER

The sinuous openwork shaft modeled as branching *lingzhi* stems twisting around one another and sprouting small heads, the longest stems blooming into large *ruyi*-form heads at one end, the reverse of two stems carefully incised with a poetic inscription, the wood patinated a warm brown hue.

10 3/4in (27.3cm) long

$1,000 - 1,500

黃楊木雕如意

Provenance:
Leslie Hindman, Chicago

The poetic inscription and its translation are as follows:
靜煙臨碧樹，殘雪背晴樓。冷天侵極戍，寒月帶行舟。

Still mist cast over trees,
The snow melting on the pavilion under sunlight.
Yet the cold air sweeps the frontier fortress,
The boat moving under the cold moonlight.

The author is the Tang dynasty poet, Lu Guimeng. This poem is composed in palindrome form, presenting the same aesthetic and rhythmic meaning when read forward or backward. The third character in the last line *dai* (帶) is a departure from the original poem; Li Guimeng's version uses the character *dui* (對). The poem is followed by an incised seal reading *Xiaoshan*（小山).

(alternate view)

48

48
A YELLOW SOAPSTONE SEAL
20th century
Of oval section incised around the sides with a keyfret band, surmounted by a finial in the form of a Buddhist lion with its front right paw resting on a cub, the seal face uncarved, the stone an even custard tone.

2 1/8 in (5.4cm) high

$2,000 - 3,000

黃壽山鈕印章

49

49
AN INSCRIBED YELLOW SOAPSTONE SEAL
20th century
Tall and of oval section, the finial carved as two animals in a lotus pond, the seal face carved in relief with a four-character inscription reading *Guanyi Daoren* in seal script, the stone a rich yellowish-orange shade approximating *tianhuang* tonality.

1 3/4in (4.5cm) high

$2,500 - 3,500

黃壽山方印 印文：觀奕道人

Guanyi Daoren (觀奕道人) is the Daoist monastic name of Ji Yun (紀昀), also known as Ji Xiaofeng (紀曉嵐), or Ji Chunfan (紀春帆). Ji Yun (1724–1805) was a Chinese philosopher, politician, writer, and influential scholar during the Qing dynasty in China.

50

50
A SOAPSTONE SEAL
20th century
Of square section, surmounted by a finial in the form of a lion reclining slightly to one side, the side of the seal with an incised signature possibly reading *Zhang Zhi*, the seal face carved with three characters possibly reading *Ma qiu ri*, the stone a dark honey hue with orange and darker inclusions.

1 1/2in (3.8cm) high

$1,000 - 1,500

二十世紀 黃壽山雕瑞獅方印

51
A SCHOLAR'S ROCK
The black stone dynamically shaped in a horizontal composition, one end rising to two high peaks each pierced with oblong apertures, the middle section and opposite end elongated in rhythmic contours and bending slightly to one side.

7in (17.8cm) long

$800 - 1,200

供石

51

52

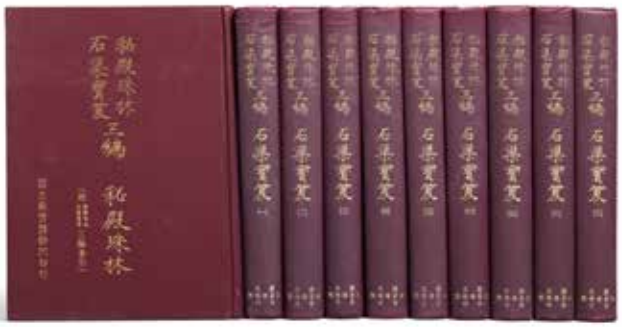
PROPERTY FROM A PRIVATE NORTHWEST COLLECTION

52
A CARVED HARDWOOD ROOT-FORM TABLE
19th century
Hewn from a thick trunk, extensively hollowed and carved into a complex network of gnarled and twisting branches resembling roots, all supporting an integral broad top with a naturally irregular edge, the wood a rich mahogany hue.

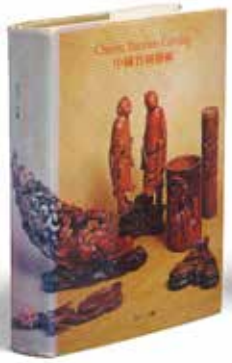
21 x 18 x 15in (53 x 45.7 x 38.1cm)

$3,000 - 5,000

十九世紀 硬木雕樹根形圓桌



53



54

55

PROPERTY OF ANOTHER OWNER

53
***MIDIAN ZHULIN SHIQU BAOJI*, TAIPEI: NATIONAL PALACE MUSEUM, 1971**
20 volumes, facsimiles of manuscript copies from the *Shiqu Baoji* and *Midian Baoji* archives, comprising both volumes of the first edition, 8 volumes from the second edition, and 10 volumes from the third edition.

(20).

$4,000 - 6,000

一九七一年 國立故宮博物院 《石渠寶笈·秘殿珠林》初編，續編及三編一套全

PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

54
YEE, IP AND LAURENCE C.S. TAM, *CHINESE BAMBOO CARVING*, 2 VOLS, HONG KONG: URBAN COUNCIL AND THE HONG KONG MUSEUM OF ART, 1978 & 1982.
Volume I is the catalog for an exhibition in the Third Festival of Asian Art presented by the Urban Council of Hong Kong, it includes illustrations in color and black and white, and bilingual text in Chinese and English; Volume II is a supplement to the first volume, providing a list of 300 bamboo carvers, indexes of historical literary records on the subject, and illustrations of bamboo carvings from select Hong Kong private collections, illustrations in black and white, and bilingual text in Chinese and English.

(2).

$1,500 - 2,500

一九七八年與一九八二年 香港藝術館《中國竹刻藝術》兩編一套全

PROPERTY OF VARIOUS OWNERS

55
***YU ZHI FAN ZE SI SHU* [IMPERIAL TRANSLATION OF THE 'FOUR BOOKS']**
Qing Dynasty
Six volumes, comprising the bilingual Chinese to Manchu translation of the 'Four Books', Sanyitang printing, likely the Qianlong 20 (1755) edition.

9in (23cm) high (6).

$2,000 - 3,000

清 四書；禦製繙譯四書

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

56

AN ARCHAIC BRONZE RITUAL FOOD VESSEL, *GUI*

Early Western Zhou dynasty

The vessel with a compressed globular form supported on a high, undecorated, splayed foot, and rising to a waisted neck flanked by a pair of loop handles issuing from ram-form masks, the handles meeting the base of the body at square pendent tabs, the shoulder cast with a narrow register within string borders containing two pairs of confronted, stylized *kuilong* with raised eyes against a *leiwen* ground, bisected by a horned animal mask in high relief at each side, all below a flared rim.

8 1/4in (21cm) width across handles

$6,000 - 8,000

西周早期 青銅夔龍紋象耳簋式爐

Provenance:

F. Kusaka, Shogado, Tokyo, 22 December 1958

The decoration of this vessel displays the stylistic changes indicative of the beginning of the Zhou dynasty. The design prioritizes stylized animal motifs with streamlined shapes, a phenomenon that began in the late Shang period and accelerated in the early Western Zhou. René-Yvon Lefèbvre d'Argencé illustrates two very similar *gui* in *Bronze Vessels of Ancient China in the Avery Brundage Collection*, San Francisco, 1977, p. 79, no. XXXI. A stylistically related *gui* sold at in our London rooms, 16 May 2013, lot 411. While many early Western Zhou *gui* have tiered feet, the present vessel has a curving, flared foot, very similar to another example, sold in the same rooms, 14 May 2015, lot 4.

57

AN ARCHAIC BRONZE RITUAL WINE VESSEL, *JUE*

Shang dynasty

Supported on three splayed, blade-like legs, the U-shaped body elongating at the rim to a cupped spout at one end and a raised pointed tip at the opposite end, the rim topped with two short posts with conical caps each cast with whorls, one side of the body with a simple loop handle arched above a single-character cast inscription, the body unadorned save for three raised horizontal bands encircling the upper quadrant, the surface oxidized throughout with green, brown and blue encrustations.

7in (17.7cm) high

$3,000 - 5,000

商 青銅爵

Provenance:

F. Kusaka, Shogado, Tokyo, 14 December 1958

Compare a related *jue*, with nearly identical decoration, sold in our San Francisco rooms, 16 December 2014, lot 8004.

PROPERTY FROM AN IMPORTANT WASHINGTON STATE COLLECTION

58

A BRONZE 'DRAGON' MIRROR

Ming dynasty, dated by inscription to the 22nd year of the Hongwu period (1389)

Cast with a sinuous five-clawed dragon pursuing a flaming pearl over cresting waves, the rectangular cartouche to the left with an inscription reading *Hongwu er shi er nian zheng yue ri zao*, 'made in the first month of the twenty-second year of Hongwu period' (corresponding to 1389), the knob in the form of a three-peak mountain, all enclosed within a raised border.

4 3/8in (11.1cm) diam.

$3,000 - 5,000

明 龍紋銅鏡

Provenance:

Acquired in Toronto, 2015

Compare a similarly cast mirror with this design in the collection of the Palace Museum, Beijing, illustrated by Geng Baochang in *Ming Qing ciqi jianding* [Connoisseurship of Ming and Qing Porcelains], Beijing, 1993, p. 11, no. 10. See also a similar example from the collection of the Museum of Fine Arts, Boston, illustrated on the museum's website (acc. no. 12.816). Two further examples of this type reside in the collection of the National Palace Museum, Taipei, illustrated in *Gugong tongqi tulu* [Illustrated Catalogue of Bronzes in the Palace Museum Collection], Taipei, 1958. Another sold at Christie's, Paris, 21-22 June 2016, lot 147.

59

60

PROPERTY OF VARIOUS OWNERS

59T
AN ARCHAISTIC BRONZE BOTTLE VASE
Yuan - Ming dynasty
The teardrop-shaped body supported on a tall foot and rising to a waisted neck and flared mouth, the neck set with a pair of loop handles issuing from beast masks, the foot and a register at the neck cast with abstract archaistic motifs, the surface with a rich chocolate-brown patina.

6 3/4in (17.1cm) high

$2,500 - 3,500

元-明 銅仿古雙耳瓶

60
TWO BRONZE MAT WEIGHTS
Qing dynasty
The first, cast as a boy seated cross-legged with both arms raised to hold a wind instrument (now lost); the second, a recumbent elephant with a blanket draped across the back, its head turned and the trunk gaily lifted.

2 1/2in (6.35cm) height of boy; 2 1/4in (5.7cm) width of elephant (2).

$1,200 - 1,800

清 銅席鎮一組兩件

62

61

63

61
A CANTON ENAMEL 'EUROPEAN SUBJECT' OVAL BOX AND COVER
19th century
The cover painted with a group of European figures and goats gathered in a pastoral setting, one gentleman kneeling and kissing the hand of a seated woman wearing a floral garland, three women and a man observing the proposal, four further figures engaged in other activities in the background, the sides of the cover worked with decorative bands in relief, the box enameled on the exterior with composite floral scroll in bright colors against a stippled black background, with a fitted custom wood box and cover.

3 1/2in (8.9cm) long (2).

$1,500 - 2,500

十九世紀 銅胎畫琺瑯西洋人物圖盒

62T
A PAIR OF GILT-DECORATED SAPPHIRE-BLUE GLASS 'DRAGON' BOWLS
Qianlong marks, 19th century
Each with deep rounded sides rising to a slightly lipped rim and set over a straight foot, the exterior painted in gilt with a pair of dragons prowling across a field of flowers above a lappet band, the interior painted with floral scroll, the foot painted with a twisting band and the recessed base with a gilt four-character mark within a double square, the glass an even sapphire tone.

4 3/8in (11.1cm) diam. (2).

$4,000 - 6,000

十九世紀 藍玻璃描金龍紋碗一對
《乾隆年制》楷書款

Provenance:
Acquired in Edinburgh, Scotland

63T
A JADE-INSET WOOD BOX CONTAINING A MAHJONG SET
Jade: Qing dynasty; Box and set: Republic period
The box with a hinged cover, the center of the cover recessed and inset with an grayish-green rectangular plaque carved in openwork with a dragon framed by a quatrefoil border and writhing amidst scrolling vines and birds, the interior of the box with neatly fitting paper trays containing 144 Bakelite mahjong tiles, 103 Bakelite mahjong scoring sticks, 2 Bakelite die, 1 copy of *Rules for Playing Hillson's Chinese Game Known in China as Machiang*, The Hillson Co., Boston.

4 1/4 x 9 x 6 1/8in (10.8 x 22.9 x 15.6cm) the box (251).

$2,000 - 3,000

清 玉牌 及 民國時期 麻將

64

Bertha and Barbara Thomas, China, 1925

PROPERTY FROM A PACIFIC NORTHWEST COLLECTION

64
A BRONZE SEATED FIGURE OF BUDDHA
Ming dynasty
Cast in *dhyanasana* with the hands in *dhyanamudra* and *bhumisparsamudra*, dressed in loose robes open at the chest and incised with ornate floral design to the border of the garment, the face bearing a serene expression and flanked by pendulous ears, tight whorls of hair surrounding a circular *ushnisha*, each bare foot incised with a dharma wheel.

15 1/4in (38.5cm) high

$1,000 - 1,500

明 銅佛坐像

Provenance:
Bertha Clark Thomas Asian Collection, thence by descent

Gilbert Maxie Thomas and Bertha Clark Thomas of Berkeley, California, lived in China in the 1920s for seven years, when Mr. Thomas was on assignment in Shanghai as a consultant for California's utility company, Pacific Gas & Electric. While living in China, the couple collected furniture, bronzes and porcelains.

65

PROPERTY OF VARIOUS OWNERS

65T
A GILT-LACQUERED WOOD FIGURE OF A SEATED LUOHAN
Ming dynasty
Positioned in *dhyanasana* on a lotus base, wearing a long robe falling in neat folds over the body, the face bearing a serene expression, the lips and eyes picked out in red and black lacquer, respectively, the face framed by pendulous ears, with a hexagonal double-lotus stand.

9 7/8in (25.1cm) height of figure; 12 1/2in (31.75cm) height overall (2).

$2,000 - 3,000

明 木漆金羅漢坐像

66

66T
A GROUP OF FIVE BODHISATTVA HEADS
Northern Wei (386-585) - Sui dynasty (581-618), and later
Comprising (from left to right) a black limestone head of a bodhisattva with an oval face, the lips drawn into a subtle smile beneath high cheekbones, the eyelids partially lowered, and the hair pulled into a high chignon gently falling in four sections, Northern Wei dynasty; a molded red pottery head of Avalokiteshvara with a fleshy face, full lips, and lowered eyes below arched eyebrows, the hair pulled into a chignon behind a tall five-pointed diadem, strands of beads suspended between the sections of the crown, Northern Zhou dynasty-style; a limestone head of Avalokiteshvara with an oval face and soft features framed by pendulous ears, the hair parted down the middle and pulled behind a tall multi-pointed diadem, Northern Zhou - Sui dynasty; a small head of a bodhisattva with small lips beneath a distinctly pointed nose, the hair pulled in sections into a chignon tied with a ribbon falling alongside the pendulous ears, Northern Qi dynasty; and a limestone head of a bodhisattva similarly styled to the first, but with the loose ends of the ribbon tying the hair falling alongside the pendulous ears, Northern Wei dynasty.

6 1/2in (16.5cm) height of tallest (5).

$15,000 - 25,000

北魏-隋朝或後 石雕菩薩首像一組五件

Provenance:
Acquired before 1 April 2000

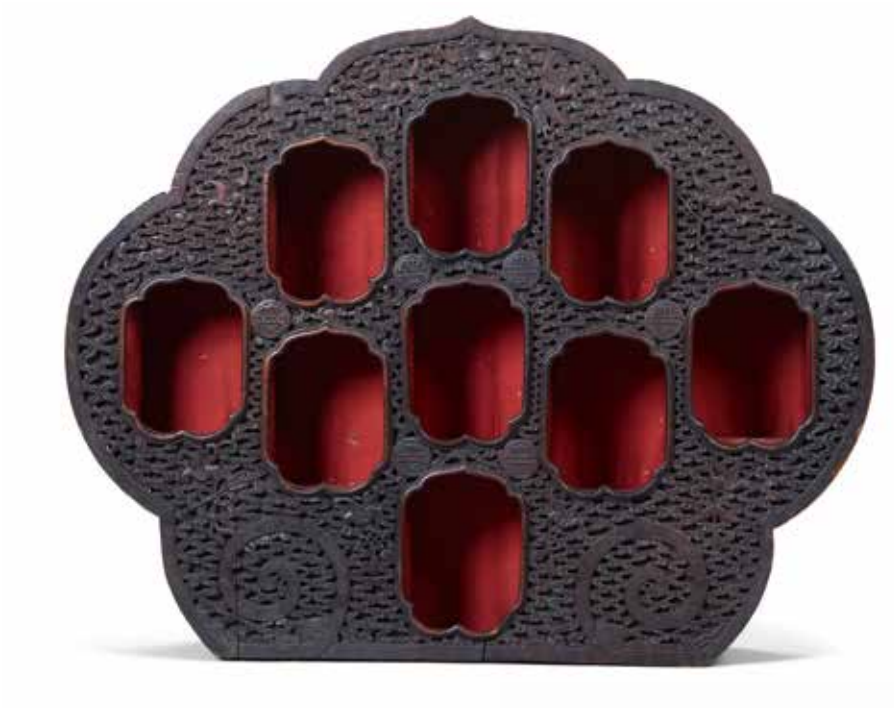
67T
TWO MOLDED GRAY POTTERY 'GUARDIAN' TILES
Yuan dynasty
Each square molded in extremely high relief with a crouching male guardian dressed in loose trousers and with a sash draped diagonally across the torso, a large necklace suspended at the chest, the round face with fierce eyes beneath raised brows, the hair tucked beneath a headdress, fitted stands.

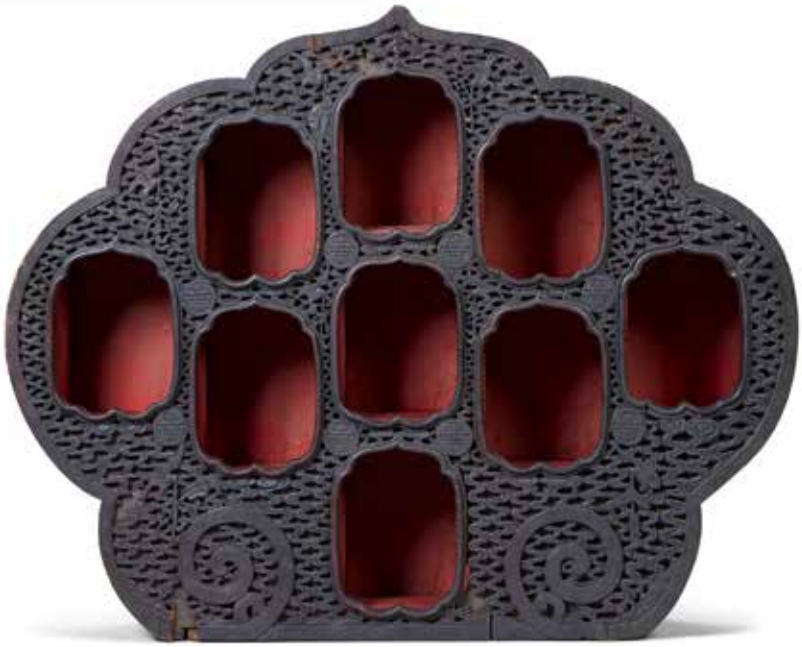
7 x 6 1/4in (17.8 x 15.9cm); 6 3/4 x 6in (17.1 x 15.2cm) (2).

$1,500 - 2,500

元 淺浮雕天王灰陶磚一對

67





68T

A MATCHED PAIR OF LARGE *HONGMU*-VENEERED BUDDHIST VOTIVE SHRINES

Tibet, 19th - early 20th century

Each of *ruyi* section, the front with nine petal-form niches each lined with scarlet-red silk, the front façade carved with nine bats soaring amidst a dense network of wavy clouds and *shou* roundels, eight of the bats each carrying a beribboned *bajixiang* emblem, the panels on the narrow sides carved with peony scroll intertwined with further beribboned *bajixiang* all above a garden of *lingzhi* and rockwork, the *hongmu* panels at the verso unadorned.

20 1/2 x 26 x 4 5/8in (52.1 x 66 x 11.7cm); 21 1/8 x 26 5/8 x 4 1/2in (53.7 x 67.6 x 1.4cm) (2).

$4,000 - 6,000

西藏 十九世紀-二十世紀早期 紅木貼面還願框一對

Provenance:

Acquired from an Ontario Private Collection

Jades and Hardstones

Lots 69-101

69

69
A CELADON JADE FIGURE OF A RECUMBENT HORSE
20th century
Resting on its legs with the hooves tucked alongside the body, the head turned over the left shoulder, the mane and tail finely incised, the stone an attractive celadon tone with occasional russet and white inclusions.

4 3/4in (12.1cm) long

$1,000 - 1,500

二十世紀 青白玉雕臥馬

PROPERTY FROM THE COLLECTION OF THE RIGHT HONOURABLE ADRIENNE CLARKSON

70

70T
A MING-STYLE CELADON JADE FIGURE OF A RAM
Late Qing dynasty/Republic period
Recumbent with its four legs tucked under the body and the head supporting two curved horns, the stone a celadon hue with a patch of dark and russet inclusions at the head.

4in (10.2cm) long

$800 - 1,200

清末/民國時期 清白玉雕臥羊

Provenance:
Acquired by the father of the present owner in Hong Kong, circa 1949, thence by descent

The Right Honourable Adrienne Clarkson came to Canada from Hong Kong as a child refugee to become a broadcaster, journalist and author. From 1999 to 2005, she was Canada's 26th Governor General. She then co-founded the Institute for Canadian Citizenship which helps new citizens feel involved and included in Canadian life. Madame Clarkson has received 28 Honorary Degrees and was awarded the Commander's Cross of the Order of Merit of the Federal Republic of Germany.

PROPERTY OF VARIOUS OWNERS

71

71T
A CELADON JADE CARVING OF A BIXIE
19th century – Republic period
Recumbent with the forepaws nestled in front of the chest and the head turned to one side grasping a sprig of *lingzhi* in the mouth, the soft ears falling gently to the sides, the carefully articulated spine leading to a bifurcated tail swept across the haunches, the paw pads neatly defined, the stone a pale green hue dappled with small patches of russet and icy tones.

3 3/4in (9.5cm) long

$1,500 - 2,500

十九世紀-民國時期 青白玉雕辟邪

72

A CELADON JADE FIGURE OF A BACTRIAN CAMEL

19th century

Carved in a recumbent position with its head rotated to its right, both the neck and humps incised with flowing locks of hair, the stone an even celadon hue with white inclusions.

8in (20.3cm) long

$6,000 - 8,000

十九世紀 青白玉雕駱駝

73

74

75

73
A CELADON AND RUSSET JADE CARVING OF FIGURES IN A BOAT
Late Qing dynasty/Republic Period
Elaborately worked in the form of a boat coursing across roiling waves, at the stern a bearded figure seated with a large jar of wine, at the center a figure seated cross-legged with a book, at the bow a man standing with arms positioned to pole the boat through a river, the boat and figures carved in the pale celadon section of the jade, the waves below the hull in russet.

8in (20.3cm) long

$5,000 - 7,000

清末/民國時期 青玉雕魚家樂

74
A WHITISH-CELADON JADE FIGURE OF A LUOHAN
20th century
Standing and holding an alms bowl at the chest with both hands, wearing long flowing robes incised with a patterned border, the face with a contemplative expression, the stone an even, very pale celadon tone and with a lustrous surface.

7in (17.8cm) high

$2,000 - 3,000

二十世紀 青白玉雕羅漢立像

75
TWO JADE 'FIGURAL' CARVINGS
20th century
The first, a bearded luohan seated with the right leg folded across the ground and the left knee lifted, the hands clasped over the left knee and the chin resting on the hands, the face with a serene expression, the robe falling open to reveal a lean physique, the even, white stone polished to an attractive luster; the second, the Daoist immortal Liu Hai holding a string of coins and standing atop a large three-legged toad, the pale celadon stone with dark brown and gray areas.

2 7/8in (7.4cm); 3 7/8in (10cm) high (2).

$2,000 - 3,000

二十世紀 青白玉雕人物飾件一組兩件

Provenance:
S. Bernstein & Co., San Francisco

PROPERTY FROM A PRIVATE LA JOLLA, CALIFORNIA COLLECTION

76
A LARGE CELADON AND BROWN JADE BOULDER
20th century
The massive domed stone carved as overlapping cascading mountains, on one side a bearded scholar standing with a young attendant surrounded by pine and *wutong* trees, the reverse carved with craggy mountains and trees, the stone a bold celadon hue with brown inclusions.

10 1/2in (26.7cm) high

$3,000 - 5,000

二十世紀 青白玉雕文人雅集山子

77

PROPERTY OF VARIOUS OWNERS

77

A PALE CELADON JADE AND RUSSET 'FIGURAL' BOULDER

20th century

Carved in relief as a mountain framing a bearded sage standing next to a steaming teapot set atop a boulder, a young attendant kneeling under a pine tree issuing from rockwork, the reverse carved with craggy mountains surrounding a lone pine tree, the stone a whitish-celadon hue with some areas of russet.

4 1/2in (11.4cm) high

$2,000 - 3,000

二十世紀 青白玉帶皮雕山水人物山子

78

A LARGE CELADON JADE *LINGZHI*-FORM WASHER

19th/early 20th century

Carved as a gnarled *lingzhi* stem sprouting five *ruyi*-form heads of varying sizes, the largest carved with a bat soaring up the walls with its wings outstretched, the stone a pale celadon hue with light russet inclusions.

7 1/2in (19.1cm) long

$4,000 - 6,000

十九世紀/二十世紀早期 青白玉雕瑞芝洗

Provenance:

Collection of Keith Uhl Clary, Indianapolis
Collection of Indianapolis Museum of Art, Indianapolis, accessioned in 1974
Christie's, New York, 12 December 2018, lot 117

78

79
A WHITE AND RUSSET JADE LIBATION CUP
20th century
Standing on four short, rounded feet, the body modeled after the archaic bronze *yi* vessel, an undercut *chilong*-form handle set opposite the cupped spout, below the spout an animal-head-form loop suspending a loose ring, the principal sides of the body carved in low relief with archaistic motifs below a keyfret band at the rim, the creamy white stone mottled with russet.

4 1/4in (10.8cm) wide

$1,200 - 1,800

二十世紀 白玉帶皮樁杯

79

80

PROPERTY FROM THE COLLECTION OF VAHID KOOROS

80
A SMALL CELADON JADE CUP
Qing dynasty
The rounded sides set over a low foot and drawing to a subtly incurved rim, one side set with a loop handle and thumb rest carved with scrolls, the exterior of the body carved with raised circular bosses, the stone a celadon hue with russet veins and white inclusions.

3 3/4in (9.5cm) wide

$1,000 - 1,500

清 青白玉仿古環把卮

Provenance:
Spink, London, February 1997, lot 77

PROPERTY OF ANOTHER OWNER

81
A CARVED CELADON JADE BAMBOO-FORM PLAQUE
20th century
Carved in high relief and openwork as a mature section of bamboo issuing a young, slender shoot at one side, the latter bearing clusters of leaves, a russet patch at the base of the shoot carved as an auspicious bat, the remainder of the stone a pale celadon hue marked with scatered white specks and russet striations.

5 5/8in (14.2cm) long

$1,500 - 2,500

二十世紀 青白玉竹節壽飾

Provenance:
Bonhams, San Francisco, 16 December 2014, lot 8191

81

82

83

84

PROPERTY FROM THE COLLECTION OF THE RIGHT HONOURABLE ADRIENNE CLARKSON

82T

AN ARCHAISTIC CELADON AND RUSSET JADE 'CHILONG' *BI* DISC

Ming/Qing dynasty

Circular with a central aperture, one side carved in high relief with two confronting *chilong* each with a long bifurcated tail, the opposite side carved with raised circular bosses, the stone an olive hue with russet and pale inclusions.

4 1/2in (11.4cm) diam.

$4,000 - 6,000

明/清 青白玉帶皮龍紋玉璧

Provenance:

Acquired by the father of the present owner in Hong Kong, circa 1949, thence by descent

The Right Honourable Adrienne Clarkson came to Canada from Hong Kong as a child refugee to become a broadcaster, journalist and author. From 1999 to 2005, she was Canada's 26th Governor General. She then co-founded the Institute for Canadian Citizenship which helps new citizens feel involved and included in Canadian life. Madame Clarkson has received 28 Honorary Degrees and was awarded the Commander's Cross of the Order of Merit of the Federal Republic of Germany.

PROPERTY OF ANOTHER OWNER

83T

AN APPLE-GREEN JADEITE 'LION' PLAQUE

20th century

Rectangular and of horizontal orientation, carved in openwork with a lion standing in three-quarters profile on an undulating ground, the fur and facial features carefully incised, flowers rising above and behind the beast amidst a network of scrolling vines, the stone with variegated celadon and apple-green tones.

3 3/8in (8.6cm) wide

$1,000 - 1,500

二十世紀 翡翠獅紋玉牌

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

84

A SPINACH GREEN JADE 'CHRYSANTHEMUM' DISH

Early 20th century

Thinly carved in the Mughal style in a floriform shape with a flat circular well surrounded by gently rounded petals forming the cavetto, the scalloped edge turning slightly inward, all set over a low foot ring, the stone an even moss tone with a few darker specks.

8 3/4in (22.2cm) diam.

$1,000 - 1,500

二十世紀早期 碧玉雕菊花式盤

Provenance:

Acquired in Massachusetts, circa 2007

PROPERTY OF VARIOUS OWNERS

85T

A CELADON JADE ARCHAISTIC FLATTENED BALUSTER VASE AND COVER

18th/19th century

The flattened shield-shaped body set over a spreading foot and rising to a waisted neck and galleried rim, the sides richly carved in low relief with various designs all against an incised *leiwen* ground, the central register of each side dominated by a *taotie* mask with a broad nose rising to pronounced eyebrows over round eyes, fangs descending from the bewhiskered muzzle, the mask bordered above and below by bands of whorls, lappets, and other decorative motifs, the domed cover with sloping sides carved with a band of low-relief *ruyi* heads against an incised *leiwen* ground and surmounted by a pommel-form finial, the stone a warm celadon tone, the natural fissures enhanced with russet coloration.

9in (22.8cm) high, excluding cover

$5,000 - 7,000

十八/十九世紀 青白玉仿古扁瓶

The design of the present vase is emblematic of the tastes and techniques favored by the Qianlong emperor (r. 1735-1796), which were embraced by imperial and private jade workshops during his reign and in the subsequent century. The composition harmoniously synthesizes motifs drawn from archaic bronze vessels with contemporary Qing elements, and balances bold ornamentation in high relief with subtle, finely incised ground patterns. The overall effect is refined, yet sumptuous. For a related yellow jade covered vase with a nearly identical design, but with a pair of scroll handles at the neck and an inscribed four-character Qianlong mark, from the Qing Court Collection and now in the Palace Museum, Beijing, see Zhang Guangwen, ed., *Gugong bowuyuan cang wenwu zhenpin quanji: yuqi, xia* [Complete Collection of Treasures of the Palace Museum: Jade, III], Beijing, 1996, cat. no. 148.

86

86T

A CELADON JADE ARCHAISTIC FLATTENED *HU*-FORM VASE AND COVER

Late Qing dynasty/Republic period

The flattened pear-shaped body set over a waisted foot and rising to a galleried rim, each of the broad sides carved in low relief with a frieze containing a *taotie* mask, the masks and the narrow sides of the vessel each centered by a vertical flange, the neck accented by a pair of rectangular handles, the rim with a band of incised *leiwen*, the domed cover with a similar band at the rim and surmounted by an oval final, the stone an even, pale bluish-green tone.

7 1/2in (19.1cm) high, excluding cover

$4,000 - 6,000

清末/民國時期 青白玉環獸面紋扁瓶

PROPERTY FROM THE COLLECTION OF DAVID AND NANCY HUGUS

87

87

A PALE CELADON JADEITE TRIPOD CENSER AND COVER

20th century

The globular body supported on three cabriole legs each issuing from a beast mask, the shoulder set with an elaborate pair of beast-mask loop handles each with archaistic angular scrollwork horns and suspending a loose ring, the domed cover with a large finial in the form of a Buddhist lion toying with a brocade ball, the stone a very pale celadon tone with fine snowflake-like white inclusions.

7in (17.8cm) width across handles

$2,000 - 3,000

二十世纪 青白玉雕饕餮紋兽耳蓋爐

Provenance:

Acquired in Hong Kong, 1980s

PROPERTY FROM AN IMPORTANT WASHINGTON STATE COLLECTION

88

A PALE CELADON JADE 'IMMORTALS' TABLE SCREEN AND SPINACH-GREEN JADE STAND

20th century

Rectangular and of vertical orientation, carved in multiple levels of relief, in the foreground two elderly immortals traversing a mountain path with a young attendant, one of the immortals carrying a peach branch issuing a ripe fruit, a large temple complex in the background, all surrounded by craggy peaks and gnarled pine trees, the reverse carved with a seven-character, four-stanza imperial poem bearing seals reading *Qian* and *Long*, the characters of the text accented in gilt, the stone a whitish-celadon hue with veins of white, all supported on a fitted jade stand of emerald-green hue with flanges and aprons elaborately carved with scroll patterns.

7 1/4in (18.5cm) high, screen only; 10 1/2in (26.7cm) high, overall (2).

$15,000 - 25,000

二十世紀 青白仙屏連碧玉座硯屏

Provenance:

Bonhams, San Francisco, 13 October 2015, lot 3043

PROPERTY FROM A PRIVATE LA JOLLA, CALIFORNIA COLLECTION

89

A CARVED WHITE JADE CIRCULAR BOX AND COVER

18th/19th century

Of compressed globular form, the flat top of the cover carefully incised in shallow relief with a hexalobed floral roundel, the fitted rims of the box and cover each with an incised line around the exterior, the sides of the box unadorned and supported on a low foot, the polished stone of even white hue.

2 3/4in (7cm) diam.

$6,000 - 8,000

十八世紀/十九世紀 青白玉雕花紋圓盒

Provenance:

Sidney L. Moss Ltd., London, by repute (according to label)

PROPERTY FROM THE ESTATE OF RAY AND RUTH HILL

90

A PALE CELADON JADE WATERPOT

18th/19th century

Of oval section with a lipped rim and an integral stand, the broad sides carved in low relief with archaistic *chilong* confronting *shou* characters, the ends carved with mock mask-and-ring handles, the integral stand with an openwork apron between four scroll-form feet, the stone a very pale celadon hue with white inclusions and light russet patches.

3 1/4in (8.2cm) long

$6,000 - 8,000

十八世紀/十九世紀 青白玉雕螭龍紋水丞

Provenance:

T.Y. King & Sons, Hong Kong

91

92

93

PROPERTY OF ANOTHER OWNER

91
THREE JADE ARCHER'S RINGS
20th century
Each of slightly waisted cylindrical form, the first, a pale celadon hue and carved with a poetic inscription; the second, a mottled brown hue, carved in relief with a sinuous *chilong*; the third, a mottled dark russet and celadon hue, unadorned.

1 1/4in (3.18cm); 1 1/8in (2.87cm); 1 1/8in (2.87cm) diam. (3).

$1,000 - 2,000

二十世紀 玉扳指一組三件

PROPERTY FROM A PRIVATE LA JOLLA, CALIFORNIA COLLECTION

92
A SMALL SHANG-STYLE JADE DAGGER
The thin blade tapering to a point at one end, the opposite end notched and pierced with a small aperture for affixing to a wood shaft, each of the broad sides subtly contoured and rising to a low central ridge, the perimeter beveled to a sharp edge, the stone a variegated beige tone with a blue-gray patch on one side.

2 3/4in (7cm) long

$2,000 - 3,000

商式玉戈

PROPERTY OF VARIOUS OWNERS

93
AN OVAL PALE CELADON JADE PLAQUE
Republic period - 20th century
Of ovoid section, worked in relief with a boy rowing a boat bearing flower basket, the incised rolling waves surrounded by densely carved pine trees, rockwork, and fruiting branches.

3 3/4in (9.53cm) wide

$1,000 - 1,500

民國時期-二十世紀 青白玉漁翁擺渡玉牌

94

95

96

94
A GROUP OF NINE JADE CARVINGS
20th century
Including three figural carvings, two carved as boys standing and holding either a *lingzhi* sprig or a peach branch, and one carved as two boys with one holding a *lingzhi* sprig whilst seated on the back of a recumbent boy; a 'dragon' belt hook of pale celadon hue carved with a sinuous *chilong* clambering towards the dragon-head hook; a smaller dragon belt hook of even white hue, the shaft carved with a duck grasping a floral spray in its beak and facing the dragon-head terminal; a large rectangular seal with a transverse drill hole through the recumbent 'foo lion' finial; three smaller seals including one carved with a clambering *chilong* in russet, a square-form seal with a 'foo lion' finial, and a small square seal with two drill holes at the top.

4 1/2in (11.43cm) length of longest (9).

$1,500 - 2,500

二十世紀 青白玉珮飾一組九件

Please note this Lot is to be sold at No Reserve.

Provenance:
Bonhams, San Francisco, 4 October 2017, lot 5200 (the large rectangular seal)
Estate of Roye F. Gold; Bonhams, Los Angeles, 16 December 2020, lot 939 (the figural carvings)

95T
A WHITE JADE 'DRAGON' BELT HOOK
19th century
The curved shaft supporting a sinuous *chilong* with bifurcated tail crawling towards the dragon head hook, circular stud on the reverse, the stone an even white hue.

4 1/2in (11.4cm) long

$2,000 - 3,000

十九世紀 青玉雕蒼龍教子帶鉤

96
A WHITE JADE 'LOTUS POD' SNUFF BOTTLE
19th century
Originally a pebble and later drilled for use as a snuff bottle, carved as a large and a small lotus pod resting side-by-side atop a lotus leaf, the white stone polished to a soft hue.

2 1/4in (5.7cm) long

$1,500 - 2,500

十九世紀 白玉仿荷葉形鼻煙壺

97

97
A CARVED NEPHRITE 'DOUBLE GOURD' SNUFF BOTTLE
1820-1880
Very well-hollowed, of flattened double-gourd form, the front and back carved in low relief with seasonal flowers including prunus, chrysanthemum, peony, and lotus, all against a ground filled with densely keyfret pattern, the base gently recessed, the creamy white stone with a pale gray tinge and marked with russet patches.

2 5/8in (6.7cm) high

$2,000 - 3,000

一八二零年-一八八零年 青白玉葫蘆形鼻煙壺

98

99

100

101

PROPERTY FROM THE ESTATE OF GLORIA HEBERT, SANTA BARBARA, CALIFORNIA

98

TWO LONG BEADED NECKLACES

The first, consisting of 108 dark green beads, probably malachite, each carved with two *shou* roundels amidst openwork scrolls; the second, assembled with 60 seed pod beads, all carved in openwork with figures, interspersed by three large green glass beads between smaller coral-red glass beads.

28 1/4in (71.7cm); 21 1/2in (54.5cm) long (2).

$1,500 - 2,500

珠鍊一組兩件

99

TWO LONG BEADED NECKLACES

20th century

The first, strung with 100 amber beads; the second, constructed with 97 globular coral beads, each carefully carved in openwork with scrolling pattern surrounding two *shou* medallions.

26in (66.1cm); 29 1/2in (75cm) long (2).

$2,000 - 3,000

二十世紀 珠鍊一組兩件

100

A GROUP OF FOUR NECKLACES AND ONE JADEITE BROOCH

Including, a necklace of green jadeite beads of graduated sizes, with a jadeite flowerhead clasp; a necklace of green jadeite beads of varied sizes alternated with silver beads and spacers, suspending two jadeite beads of elongated teardrop form; a necklace of gilt-metal links set with two small circular jadeite plaques, each carved with bird and flowers, and with a larger oval jadeite pendant carved with openwork chrysanthemums; necklace of silver links connecting seven *shou*-character-form units each inlaid with tiny pearl beads, the center of the strand suspending a large amethyst pendant carved as leafy peaches and mounted with silver filigree; and a jadeite pendant reticulated with leafy grapes and mounted with a metal pin as a brooch.

16in (40.6cm) length of longest necklace; 2 3/4in (7cm) width of brooch (5).

$1,300 - 2,000

項鍊四件與翡翠胸針

101

A BEADED WHITE JADE NECKLACE

20th century

Strung with 98 white jade beads, each carefully carved in openwork with delicate leafy scrolls.

27 1/2in (70cm) long

$1,500 - 2,500

二十世紀 白玉鏤空纏枝珠鍊

Textiles including Property from The Collection of Dr. David and Nancy Hugus

Lots 102-121

Property from The Collection of Dr. David and Nancy Hugus

Dr. David Hugus is a renowned collector of Chinese rank badges, and an international authority on the subject. Prior to embarking on this pursuit, Dr. Hugus served with honor in the United States military. During his numerous tours in Asia and elsewhere, he earned a Masters in Science and a doctorate degree in Operations Research Systems Analyst (ORSA) from the Naval Postgraduate School, as well as a Purple Heart, Combat Infantryman Badge, the Bronze Star, Legion of Merit, and other distinctions. Upon reading an article by Schuyler Cammann of the University of Pennsylvania in 1991, Dr. Hugus discovered Chinese rank badges and took it upon himself to expand the canon of English-language scholarship on this topic. Since then, he has published *Ladder to the Clouds: Intrigue and Tradition in Chinese Rank* (2000, co-authored with Beverley Jackson) and *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties* (2022). Over the course of his scholarship, Dr. Hugus and his wife, Nancy, have develop a distinguished collection of Chinese rank badges, textiles, and other works of art, a selection of which, Bonhams is honored to present.

102

102
ANONYMOUS, CANTON SCHOOL (19TH CENTURY)
Two Paintings of Officials
Goauche on paper, framed and glazed.

14 1/2 x 11in (36.8 x 27.9cm) sight (2).

$1,000 - 1,500

佚名 人物圖兩幅 紙本設色 裝框

One figure wears a dark blue robe bearing a 'tiger' rank badge, designed for a fourth rank military official. The second figure wears a 'sea horse' rank badge, representing the ninth military rank. The 'sea horse' rank badge illustrated in the present lot is believed to have only existed in theory as no known examples are extant. Examples of what the 'sea horse' badge possibly looked like exist in other sources. For instance, woodblock prints from the court dress regulations depict a white horse leaping across waves. One possible explanation for the scarcity of 'sea horse' rank badges could be economic, as lower ranked military officers received very low pay and would not have been able to bear the cost of a formal court costume.

103

AN EXTREMELY RARE SILK KESI 'QILIN' RANK BADGE

1850s-1860s

Circular with a black ground, centered by a *qilin* striking a lively pose atop a two-tiered rock emerging from a roiling sea, the beast's scales in shades of blue and edged in gold-wrapped threads, tufts of green fur at the mane and tail, crimson flame scrolls rising from the body, a gold *shou* roundel floating above, all surrounded by green-and-blue *ruyi*-form clouds interspersed with pink bats and a selection of *bajixiang*.

11in (27.9cm) diam.

$3,000 - 5,000

一八五零年-一八六零年 緙絲麒麟紋一品武官補子

Provenance:

Jon Eric Riis, Atlanta, circa late 1980s-early 1990s

Published:

Hugus, David, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, Hong Kong University Press, 2002, fig. 13.4.

In the Qing court, there were eighteen levels of imperial princes. The first eight levels bore the title 'Prince of Blood' and donned 'dragon' rank badges. Princes of levels nine through twelve were identified as 'Nobles of the Imperial Lineage', and within that group, princes in levels nine through eleven were each further divided into three sublevels. The twelfth level had no such divisions. Princes of the Imperial Lineage were rarely selected for positions at court, and therefore very few badges for them were made, nor survive. Those who did serve received a circular rank badge featuring one the top four military animals—*qilin* (ninth rank), lion (tenth rank), leopard (eleventh rank), and tiger (twelfth rank)—and a *shou* character. Thus, the present badge can be identified as belonging to a Prince of the Imperial Lineage of the ninth rank. Although the original wearer's sublevel is not visually evidenced here, it can be presumed that they were at the uppermost tier of the ninth level since they were offered a position at court.

104

AN EMBROIDERED SILK 'SILVER PHEASANT' RANK BADGE

1898

Square with black ground, centered by a resplendent silver pheasant (fifth rank) with ivory feathers accented in red, peach, beige, and violet tones, the bird soaring toward the red sun amidst a dense network of clouds in various shades of blue, eight purple-and-green bats swooping nearby bearing the *bajixiang*, bordered by a band of alternating bats and *shou* roundels, the reverse lined in blue silk.

11 3/4 x 12 3/8 (29.8 x 31.4cm)

$1,000 - 1,500

一八九八年 刺繡白鷴紋五品文官補子

Provenance:

Teresa Coleman, Hong Kong

Published:

Hugus, David, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, Hong Kong University Press, 2002, figs 4.13 and 12.28.

The colors and stitching of the present rank badge are characteristic of the Guangxu period (r. 1875-1908), however, the inclusion of the *bajixiang* indicates a more specific dating to 1898, during the Emperor's 'Hundred Days of Reform'. During this brief period, the Guangxu emperor issued over 40 edicts aimed at Westernizing Chinese society by transforming medicine, science, legal codes, educational systems, the military, and fundamental aspects of the government, such as abolishing the civil service examination based on the Chinese classics. Included in these reforms was a decree to simplify the imagery in civil rank badges to only the bird, sun, and clouds. However, a group of conservative officials aligned with the Dowager Empress Cixi (1835-1908) opposed the reforms, and under her protection, ignored the decrees and held to traditional customs, including the use of *bajixiang* in rank badges. Thus, the present badge can be attributed to a conservative member of court who resisted the reforms of the Guangxu emperor.

105

A RARE EMBROIDERED SILK 'ORIOLE' RANK BADGE

Second half of the 19th century

Square with a scarlet-red ground, centered by a white oriole with a vibrant yellow belly and violet legs perched on a blue rockwork emerging from a roiling sea, auspicious emblems emerging from the waves, polychrome *ruyi*-form clouds and a red sun in the sky, all bordered by double bands in yellow, the reverse lined with sky-blue silk.

11 7/8 x 13 7/8in (30.2 x 35.2cm)

$4,000 - 6,000

十九世紀晚期 刺繡金鶯八品文官補子

Published:

Hugus, David, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, Hong Kong University Press, 2002, fig. 13.37.

In the Ming dynasty, the 'oriole' rank badge was worn by civil officials of the eighth rank. However, in the early Qing dynasty, in 1652, court dress regulations were modified, and this bird was assigned to court musicians. Very few examples of this badge survive from the Qing dynasty, and the ones that do have a very similar appearance, irrespective of the date of manufacture. This homogeneity is likely because, unlike court officials who were dispersed across the empire, court musicians all appeared alongside one another at the capital, so uniformity in appearance would have been desirable. The attribution of the present badge to the latter half of the 19th century is due to the use of aniline 'Perkin's purple' dye on the bird's legs and two clouds, which was not developed until 1856. For another 'oriole' rank badge, but attributed to the early 18th century, see one in the Metropolitan Museum of Art, New York (acc. no. 36.65.16).

106

107

106

A MASSIVE RUBY-GROUND EMBROIDERED SILK 'BUDDHIST LION' ALTAR FRONTAL

19th century

The long rectangular panel of raspberry-red silk brocade richly embroidered with six Buddhist lions and two *qilin* in a resplendent garden, the mythical creatures executed in couched gold-wrapped threads accented by green, blue, ivory, and beige embroidery in a variety of stitch techniques, each animal with an animated expression gaily interacting with a butterfly, bat, or one another, blossoming peonies, chrysanthemums, asters, grasses, and other flora throughout the composition, bordered on the sides and below by a 'floral' band, followed by a band of scrolling peony interlaced with the *bajixiang*, lined with cream-colored cotton cloth.

24 x 140 3/4in (61 x 357.5cm)

$3,000 - 5,000

十九世紀 紅地刺繡瑞獅紋桌帷

107

AN APRICOT-GROUND EMBROIDERED SILK 'DRAGON AND PHOENIX' PANEL

19th century

The long rectangular panel centered by a frontal four-clawed dragon stitched in couched gold-wrapped threads, its large head framed by a blue-and-green mane, a pendant suspended from the fangs reading *Long zhang feng gao*, the right forepaw grasping a flaming pearl, flanked on each side by a large phoenix flying towards it and bearing a bundle of scrolls, the birds' executed in gold-wrapped and polychrome threads, all against an apricot-toned satin ground, bordered on all sides by a brocade of peonies and 'Auspicious Emblems', a band of white silk at the top for suspension, lined with peach-colored cotton.

21 5/8 x 107 3/8in (55.1 x 272.7cm) image

$2,000 - 3,000

十九世紀 杏黃地刺繡龍鳳掛屏

108

109

108
A SILK CUT VELVET 'PHOENIX AND BUDDHIST LION' CHAIR COVER
19th century
Woven in burgundy silk against a ground of gold-wrapped threads, the long central panel with a pair of resplendent phoenix soaring amidst large peony blooms, the birds' long tails artfully sweeping through the space, all above a quatrefoil enclosing a lotus bloom, a pair of Buddhist lions contesting a beribboned flowerhead, and tripartite island rising from a roiling sea, bordered on all sides by lotus scroll, lined with red brocade.

66 1/8 x 21 1/2in (168 x 54.6cm)

$1,500 - 2,500

十九世紀 刺繡絲絨鳳與瑞獅椅披

Provenance:
Arts of Pacific Asia, Santa Monica

109
A SILK KESI 'PEACH FESTIVAL' PANEL
19th century
The tall, rectangular panel with Shoulao and attendants standing atop a lofty terrace surrounded by towering pines and a fruiting peach tree, Xiwangmu arriving on a phoenix with attendants in tow, the other immortals approaching by rootwood raft or on foot, each bearing their respective attribute, the figures and landscape features finely depicted, lined with peach-colored cotton.

66 1/8 x 35 1/8in (168 x 89.2cm)

$2,000 - 3,000

十九世紀 緙絲蟠桃結掛屏

110

A LARGE EMBROIDERED SILK 'NINE DRAGON' *KANG* COVER

19th century

Of rectangular form with rounded corners, the pale yellow silk embroidered all over with *wanzi* keyfret in blue silk floss, the center with nine lively five-clawed dragons each striking different poses and sewn in couched gold-wrapped threads, bats, 'Auspicious Emblems', flaming pearls, and clouds drifting between the beasts, all enclosed by a rectangular border of gold-wrapped threads, the perimeter with further embroidered clouds, bats, *bajixiang*, and floral boughs, applied to a navy silk backing.

40 x 51 3/4in (101.6 x 131.4cm)

$3,000 - 5,000

十九世紀 刺繡九龍紋漳絨炕毯

Provenance:

Bonhams, San Francisco, 22 October 2001, lot 3348A

111

112

111
A RED-GROUND EMBROIDERED SILK GAUZE 'DRAGON' SUMMER ROBE
Second half of the 19th century
Of slender proportions, the vibrant vermillion-colored silk gauze richly embellished with nine dragons in couched gold threads each pursuing a flaming pearl, blue *ruyi*-form clouds and beribboned *bajixiang* floating between them, all above a roiling sea strewn with further 'Auspicious Emblems' and carp, and a wide band of *lishui* stripes, the sleeves and neck with bands of further dragons against a black gauze ground and strips of golden fabric woven with a 'prunus and cracked ice' pattern, lined with red silk.

55 5/8 x 70in (141.3 x 177.8cm)

$2,000 - 3,000

十九世紀晚期 紅地緙絲雲龍紋吉服袍

Provenance:
Butterfield & Butterfield, San Francisco

PROPERTY OF VARIOUS OWNERS

112
AN OFFICIAL'S WINTER COURT HAT, *CHAO GUAN*
19th century/late Qing dynasty
The vertical brim flaring slightly and covered on the exterior with black mink fur, the domed inner cap covered in black satin and draped by red silk floss secured at the finial, the copper-alloy finial with openwork rosettes and supporting a large coral bead carved with *shou* roundels, the interior of the hat lined with blue cotton and appended with a pair of blue chin straps.

9in (22.8cm) diam.

$1,500 - 2,500

十九世紀/清末 貂皮帽

113

113
A LADY'S YELLOW-GROUND EMBROIDERED SILK ENSEMBLE
Late Qing Dynasty
Comprising a vibrant yellow silk jacket and trousers, each embroidered in polychrome silk floss with an array of floral sprays; together with a yellow silk damask pleated skirt, embroidered in polychrome with floral sprays, and two Buddhist lions rendered in couched metallic wrapped threads and peacock feathers around a multicolored ball in Peking knot.

26 7/8 x 50 3/4in (68.3 x 128.9cm) robe; 39 1/2in (100.3cm) length of trousers; 37 3/4in (95.9cm) length of skirt (3).

$3,000 - 4,000

清末 黃地刺繡套裝

114

114
AN EMBROIDERED SILK COVER
1870-1900
The pale beige ground worked predominantly in satin stitch with polychrome silk floss in a rich pattern of floral scrolls, birds, and butterflies, the central medallion enclosing birds, flowers, and butterflies and the circular border embroidered with auspicious symbols, the spandrels at the four corners with stylized birds standing amongst peonies and other blossoms, the edges with polychrome fringe; with its original presentation box painted with gilt, red and black lacquer. (2)

92 x 88in (233.7 x 223.5cm)

$4,000 - 6,000

一八七零年-一九零零年 刺繡歐洲主題紋蓋罩

For a discussion of related textiles, see Patrick Conner, *The China Trade 1600-1860*, The Royal Pavilion, Art Gallery and Museum, Brighton, 1986, pls 180 and 181, both in the collection of the Victoria and Albert Museum (acc. nos FE.106&A-1975 and T.270-1922, respectively). Conner states that Chinese export textiles of the style and scale of the present example were often draped over pianos as they were too large and heavy to be used as shawls.

115
A LARGE EMBROIDERED SATIN BEDSPREAD
Republic period
The ivory-toned satin silk sewn in three vertically joined sections, decorated with elaborately embroidered work to present a charming scene with exotic long-tailed birds and a large, pleasing flowering tree rising from the bank of a pond surrounded with flowers egret, ducks, and herons, framed by bands of additional embroidered flowers and scrolling leafy tendrils, lined with silk backing.

103 1/2 x 64 1/2in (263 x 164cm)

$1,000 - 1,500

民國 黃地炕毯花鳥圖蓋罩

115

116

117

118

116

A LONG EMBROIDERED SILK 'ANIMALS AND FLOWERS' PANEL

Late Qing dynasty

The long, horizontal rectangular panel probably a fragment from a larger composition, all on an ivory-toned silk ground skillfully embroidered in rich gold-couched threads and colored silk flosses with Buddhist lions, phoenix, and deer amidst flower sprigs, auspicious bats, and *ruyi* clouds, lined on three sides with bands filled with densely embroidered flowers, the top embroidered with three characters in the center, reading *Jingguo hang* in addition to an embroidered maker's mark reading *Chanshan, Lunjing zao* (Made by Lunjing at Zen Mountain) in the lower right corner, the blue silk lining on the reverse side attached along the top with a row of later-added loops for hanging.

18 1/2 x 144 3/8in (47 x 367cm)

$2,000 - 3,000

清末 黃地花鳥瑞獸圖掛屏

117T

A YELLOW-GROUND EMBROIDERED SILK *KANG* COVER

Late 18th/early 19th century

Rectangular with rounded corners, the pale yellow fabric richly embroidered in blue, peach, pink, and green tones, centered by a blue cruciform motif with peach-toned *ruyi* heads and variegated blue foliate scroll between its spokes, encircled by a band of scrolling archaistic *kuilong* woven in sage-green threads, the surrounding area filled with further foliate scroll dominated by blue leaves punctuated by large lotus blossoms in coral and peach hues, all bordered by blue archaistic square-scroll and polychrome *ruyi* heads at the corners, the back lined in pale silk brocade woven with roundels.

66 3/4 x 51 1/4in (169.5 x 1302.cm)

$4,000 - 6,000

十八世紀晚期/十九世紀早期 黃地刺繡炕毯

118

A PAIR OF BLUE-GROUND EMBROIDERED SILK 'CHILONG' CHAIR COVERS

18th century

The navy satin embroidered predominantly in blue, green, pink, and gold-wrapped threads, each with a crane at one end carrying a flower or 'Auspicious Emblem' in its beak, followed by a large roundel with three intertwined archaistic *chilong* with elaborate scrolling tails and animated expressions on their faces, the roundel framed by two of the *bajixiang* floating above and additional 'Emblems' floating in the sea below, the third section with an oval roundel comprised of two further *chilong* interlaced with scrolling lotus and framed by square-scroll brackets, all above a roiling sea supporting jewels and mountains, the covers installed side-by-side with a frame.

59 1/4 x 34 3/4in (150.5 x 88.3cm) overall

$2,000 - 3,000

十八世紀 藍地刺繡龍紋椅披一對

119

121

120

PROPERTY FROM A LOS ANGELES COLLECTION

119

A MASSIVE NAVY-GROUND EMBROIDERED SILK 'DAOIST IMMORTALS' PANEL

19th century

Embroidered in satin stitch with five large Daoist immortals, including Shoulao holding a peach in one hand and a gnarled staff tied with a double-gourd in the other hand, the two figures on the ends each holding aloft a disc inscribed with *fu* (happiness) and *lu* (good fortune), respectively, clouds, bats, and beribboned 'Auspicious Emblems' floating between the figures against the dark navy ground, all between a floral band above and a band of flowers, gourds, and *wanzi* symbols below, bordered on all sides by two applied embroidered 'floral' bands, framed and glazed.

52 x 82 3/4in (132.1 x 210.2cm) sight

$1,000 - 1,500

十九世紀 石青地刺繡八仙掛屏

120

A YELLOW-GROUND EMBROIDERED SILK THRONE SEAT CUSHION COVER

19th century

Of rectangular form with rounded corners, the pale yellow satin ground embroidered with a rectangular panel centering a peony flower flanked by bats, lotus, and *lingzhi* heads all within an archaistic scrollwork border, the outer frieze similarly worked with a dense network of flowerheads on foliate scrolls, interspersed with bats and *ruyi*-shaped clouds, framed and glazed.

73 x 51 1/2in (cm) sight

$2,000 - 3,000

十九世紀 黃地刺繡花卉紋座褥

121

A LARGE DARK-BLUE-GROUND EMBROIDERED SILK 'IMMORTALS' PANEL

Late Qing dynasty

Long and rectangular, the navy blue silk worked in satin stitch and knotted stitch with the Eight Immortals and attendants in a garden setting, the border strips to the sides and lower edge displaying a dense ground of floral scrolls worked in shades of blue and white, framed and glazed.

78 x 29 1/2in (198.1 x 74.9cm) sight

$1,500 - 3,000

清末 石青刺繡地八仙掛屏

Chinese Painting & Calligraphy

Lots 122-174

122

123

PROPERTY OF VARIOUS OWNERS

122
ANONYMOUS, ZHE SCHOOL-STYLE
Scholars in a River Landscape
Ink on silk, hanging scroll, bearing the signature *Xiaoxian* (Wu Wei) (1459-1508), with one illegible artist's seal.

56 ½ x 35in (143.5 88.7cm)

$10,000 - 15,000

佚名 仿浙派 高士泛舟 水墨絹本 立軸

The present scroll, formatted with characteristic Ming dynasty dimensions, bears a signature attributing it to Wu Wei. Stylistically, however, the painting correlates more closely to the work of the next generation of Zhe School painters, with strong affinities to the compositions of Zhang Lu (c. 1490-1563).

123
WAN SHANGLIN (1739-1813)
Peony Rock and Tree
Ink and color on paper, hanging scroll, framed and glazed, signed *Wanggang Wan Shanglin*, with two artist's seals.

63 x 34 1/4in (160 x 87cm)

$8,000 - 10,000

萬上遴 喬木春筆 設色紙本 鏡屏

款識：輞岡萬上遴。

鈐印：萬上遴印、輞岡居士

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

124

ATTRIBUTED TO LAN YING (1585-C.1664)

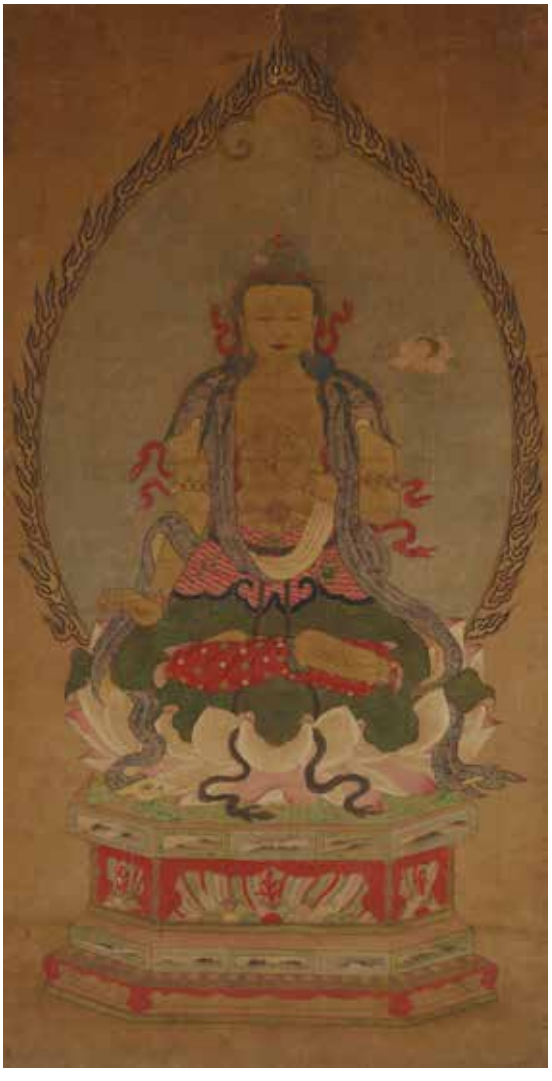
Landscape, 1624

Ink and color on silk, hanging scroll, dated *jiazi* year (1624), inscribed and signed *tianshu Lan Ying*, followed by illegible seals.

73 1/2 x 16 3/8in (186.7 x 41.5cm)

$7,000 - 10,000

藍瑛 (傳) 山水人物 設色絹本 立軸 一六二四年作



125

126

PROPERTY FROM VARIOUS OWNERS

125
ANONYMOUS (17TH/18TH CENTURY)
Bodhisattva
Ink and color on paper, hanging scroll, framed and glazed.

46 3/8 x 23 9/16in (117.8 x 59.8cm)

$2,500 - 4,000

佚名 菩薩坐像 設色紙本 鏡屏 十七至十八世紀

126
ANONYMOUS (17TH/18TH CENTURY)
Portrait of an Official
Ink and color on silk, framed and glazed, likely a fragment from a larger composition.

31 7/8 x 28 1/8in (79.8 x 71.5cm)

$3,000 - 5,000

佚名 人物像 設色絹本 鏡框 一七世紀至一八世紀

127

128

PROPERTY FROM A PRIVATE SOUTH BAY, CALIFORNIA COLLECTION

127
WANG XUEHAO (1754-1832)
Landscape, 1895
Ink on paper, hanging scroll, signed *Wang Xuehao* and with two seals of the artist, two colophons and a title slip by Ke Fengshi (1845-1912), one dated *Guangxu yiwei* (1895), signed *Xunan Jushi* and *Xunan*, with five seals, with three collector's seals.

25 x 14in (63.5 x 35.5cm)

$3,500 - 5,500

王學浩 山水 水墨紙本 立軸
款識：夏日山居，擬梅花道人筆王學浩。
鈐印：學浩、菽畦、菽翁書畫

題識：（一）光緒乙未冬嘉平月二日巽庵居士題。（二）巽庵又題。
題簽：王樹畦先生夏日山居圖真跡， 巽庵柯氏題簽。
鈐印：巽盦（三鈐）、柯（二鈐）
藏印：三鈐不錄

PROPERTY OF ANOTHER OWNER

128
AFTER QIAN XUAN (1235-1305)
Bird and Gourd
Ink and color on silk, hanging scroll, laid down on board, mounted and framed, bearing a superior signature of *Qian Xuan*, bearing two artist's seals and eight collector's seals.

34 x 13 1/2in (86.5 x 34.5cm)

$1,000 - 1,500

錢選 （款） 麻雀秋瓜圖 設色絹本 木板木框 十八至十九世紀

款識： 吳興錢選舜舉製。

鈐印：錢選之印、舜舉

藏印：玄賞齋、子京父印、項墨林印、項子京家珍藏、項叔子、墨林祕玩、項元汴氏審定真跡

129

130

PROPERTY FROM THE COLLECTION OF MARK S PRATT, WASHINGTON, DC

129
AFTER SHITAO (1642-C.1707)
Landscape
Ink on paper, hanging scroll, with an inscription dated *xinsi* year, and signed *Shitao Ji* with an artist's seal.

47 x 18 1/2in (129.5 x 47cm)

$2,000 - 3,000

石濤（款）山水 水墨紙本 立軸

款識：辛巳冬日題壽， 石濤濟。

鈐印：臣僧原濟

130
ATTRIBUTED TO GAO FENGHAN (1683-1748)
Ink Landscape
Ink on paper, hanging scroll, inscribed with a date of *jiazi* and signed *Gao Fenghan* with two artist's seals, the outer title slip inscribed by Tang Hong (1926-2018).

70 x 19 1/2in (179.5 x 49.5cm)

$1,200 - 1,800

高鳳翰 （傳） 山水 水墨紙本 立軸

款識：乾隆甲子夏日，高鳳翰。

鈐印：高鳳翰印、南阜山人

131

PROPERTY OF ANOTHER OWNER

131

AFTER GIUSEPPE CASTIGLIONE (1688-1766), IMPERIAL STUDIOS

Chrysanthemums, 19th century

Two paintings, both framed and glazed, one ink and color on silk, with a signature *Chen Lang Shining gonghui* and two seals *Chen Shining* and *gonghua*, seven collection seals *Qianlong Yulanzhibao*, *Wufu wudai tang guxi tianzi bao*, *Tianlu linlang*, *Yi zisun*, *Yangxin dian jiancang bao*, *Shiqu baoji*, *Shiqu jijian*; the second painting, ink and color on paper, with the same signature and artist's seals, and additional seven collection seals *Wufu wudai tangbao*, *Wufu wudai tang guxi tianzi bao*, *Shiqu baoji*, *Yi zisun*, *Yangxin dian jiancang bao*, *Shiqu jijian* and *Tianlu jijian*.

34 1/4 x 15in (87 x 38cm)
32 3/4 x 13 1/4in (83.5 x 33.5cm) (2).

$10,000 - 15,000

仿郎世寧 宮廷畫坊 菊花 設色絹本/紙本 鏡框兩幅 十九世紀

Provenance:

Gump's, San Francisco, prior to 1953

These two painted compositions of blossoming chrysanthemum bear the signature of Lang Shining, otherwise known as Giuseppe Castiglione, an Italian Jesuit artist who served as a court artist for three Chinese emperors in the late 17th and early 18th century. Castiglione was one of several European artists who created under the aegis of the Qing imperial court, and his introduction of European techniques and aesthetic approaches made a notable visual impact on court art, in his own time and the generations that followed. Stylistically, this pair likely dates from the century that followed Castiglione's era of activity in Beijing, and there are several affinities that link these paintings with similar compositions reliably dated to the imperial studios during the Tongzhi period (r. 1862-1874).

According to the labeling to the reverse, the paintings were purchased at Gumps, the famed San Francisco luxury retailer that was renowned for fine Asian art and antiques. The label still advertises Gumps' Honolulu, Hawaii location—which closed in 1953—indicating these paintings were likely acquired by the family in the first half of the 20th century.

132

133

PROPERTY FROM A TEXAS PRIVATE COLLECTION

132
ZHENG XU (B. 1858)
Beauty in the Garden, 1951
Ink and color on paper, hanging scroll, framed and glazed, inscribed with a five-character quatrain of a Tang poem, depicting a beauty holding a red leaf, dedicated to Fang Da, dated *xinmao* year (1951) and signed *Zheng Xu*, with three artist's seals and one collector's seal.

35 x 13 1/4in (89 x 33.5cm)

$3,000 - 5,000

鄭煦 問紅葉 設色紙本 鏡框 一九五一年作

款識： 流水何太急，深宮鎮日閑；殷勤謝紅葉，好去到人間。方達姻世兄大雅屬正，辛卯孟春弟鄭煦同客九龍半島時年九十有三。

鈐印：鄭煦長壽、霽林書畫、九十后作

133
ZHANG YUE (PAUL ZHANG 1931-2017)
Splashed Ink Landscape, 1979
Ink and color on gold paper, oval fan, mounted, dated 68th year (1979), signed *Zhang Yue* and with two artist's seals.

13 3/8 x 10 1/2in (34 x 27cm) sight

$1,200 - 1,800

Provenance:
Gifted by the artist to the present owner

張約（張葆蘿 1931-2017）潑墨山水 設色金箋 鏡框 一九七九年作

款識：六十六年張約。

鈐印：己未、心一

134

135

PROPERTY OF VARIOUS OWNERS

134
ANONYMOUS (19TH/20TH CENTURY)
Water Land Ritual Painting of a Bodhisattva
Ink and color on silk, hanging scroll, laid down on board and framed.

57 1/2 x 28 3/4in (146 x 73cm)

$2,000 - 3,000

佚名 水陸畫觀音 設色絹本 木板木框 一九至二十世紀

135
AFTER YUN BING (CIRCA 1771-CIRCA 1823)
Magnolia, Peony and Rock
Ink and color on silk, hanging scroll, bearing an inscription signed *Yun Bing* with two seals.

64 1/2 x 15 1/2in (163.8 x 39.4cm)

$1,500 - 2,500

惲冰（款） 花卉 設色絹本 立軸

題識：黃居寶有此圖因倣爲之，清於惲冰。

鈐印：惲冰、清於

PROPERTY FROM THE ESTATE OF RAY AND RUTH HILL

136
ANONYMOUS (LATE QING DYNASTY/REPUBLIC PERIOD), AFTER TANG YIN (1479-1524)
Tilling and Weaving
Set of six ink and color on silk hanging scrolls, each inscribed and bearing a spurious signature of Tang Yin and with two seals.

58 1/4 x 21 7/8in (148 x 55.5cm) each

$12,000 - 18,000

唐寅（款） 耕織圖 設色絹本 立軸六屏 十八至十九世紀

款識：晉昌唐寅

鈐印：唐、寅

PROPERTY OF VARIOUS OWNERS

137
ANONYMOUS (19TH CENTURY)
Set of Fourteen Studies of Insects and Flowers
Ink and color on paper, framed and glazed.

14 1/8 x 11 1/4in (36 x 28.5cm) each sight
(14).

$4,000 - 6,000

佚名 蟲草花卉 設色紙本 鏡框十四幅 十九世紀

138

ZHANG PINMAI (18TH CENTURY)

Hundred Birds, 1749

Ink and color on silk, laid down on board, mounted as an eight-panel floor screen, dated *Qianlong jisi* (1749), signed *Hailing Zhang Pinmai*, with two artist's seals.

45 5/8 x 16 1/2in (116 x 42cm) each, painting
72 x 16 1/2in (183 x 42cm) each panel, overall

$4,000 - 6,000

張品邁 百鳥圖 設色絹本 木板漆屏風八屏 一七四九年作

款識：乾隆己巳菊秋海陵張品邁寫。

鈐印：張品邁印、龍壁

139

140

141

PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

139
SU LIUPENG (1791-1862)
Figures in Landscape
Four ink and color on silk circular fan paintings, each unmounted, inscribed and signed *Liupeng*, with four artist's seals.

10 1/2 x 10 /12in (26.5 x 26.5cm) the largest (4).

$2,500 - 4,000

蘇六朋 人物 水墨絹本 團扇面四幀 鏡心

款識：南水漁郎六朋、六朋、二款不錄。

鈐印：枕琴、枕琴子、六朋之印、一印不辨

140
CAO HUA (1847-1913)
Figures in Landscapes
Four ink and color on silk album leaves, each mounted for framing, inscribed and depicting stories of scholars and children, signed *Pan Geng* and *Cao Hua*, with a total of seven artist's seals.

9 7/8 x 11 3/8in (25 x 29cm) (4).

$2,000 - 3,000

曹華 人物 設色絹本 冊頁四幀

款識：
（一）日白風清， 擬六如屋士筆法曹華寫。
（二）蓮塘風雨，參白陽山人法曹華。
（三）秋林散步圖，仿華秋岳筆意蟠根製。
（四）再來只恐無尋處，好記懸崖一古松。
參新羅山人筆法蟠根甫曹華寫。

鈐印：華印、蟠根、蟠根、華、印、二印不辨

141
SHEN ZHONGQIANG (1893-1974)
Flowers, Birds, and Insects, 1957
Ink and color on paper, album of eight leaves, dated *dingyou* year (1957), each leaf signed *Zhongqiang* and *Shen Zhongqiang*, each with one seal of the artist, preface by Huang Beishou, with a total of three collector's seals.

11 3/4 x 9 7/8in (30 x 25cm) each leaf

$2,000 - 3,000

沈仲強 花卉蟲鳥 設色紙本 冊頁八開 一九五七年作
扉頁：畫通玄眇

款識：仲強、丁酉夏日沈仲強畫。

鈐印：沈九、仲強、霜傑樓、霜傑樓主、沈九仲強

藏印：黃北壽鑒賞章、氣象萬千、北壽藏書畫印

142

143

PROPERTY OF VARIOUS OWNERS

142
TU SONG (18TH CENTURY)
Portrait of a Scholar, 1739
Ink and color on silk, hanging scroll, laid down on board and framed, dated *jiwei* year (1739), signed *Tu Song* and with two illegible artist's seals, two colophons for the portrait, the first dated *jiwei* (1739) and with three artist's seals, second dated *gengshen* (1740), signed *Yeshi*, and with two illegible artist's seals.

50 x 21in (127 x 53.4cm)

$2,000 - 3,000

屠松 （十八世紀） 《西屏先生小照》人物肖像 設色絹本 木板木框 一七九三年作

款識：己未麥秋長水屠松寫。
鈐印：二印不錄。

題識：
（一）乾隆己未之端陽日是時予年三十有七。
鈐印：三印不錄。
（二）乾隆庚申四月野石姪彬敬題。
鈐印：野石、一印不錄。
（三）南圃王麟超。
鈐印：仁趾、麟超和印

143
JIANG LIAN (CIRCA 1796-CIRCA 1840)
Ladies in a Garden
Ink and color on silk, hanging scroll, inscribed by the artist and signed *Xianghu Jiang Lian*, with an artist's seal.

41 x 13 1/2in (104 x 34.5cm)

$1,000 - 1,500

蔣蓮 仕女圖 設色紙本 立軸

款識：薌湖蔣蓮。

鈐印：蔣蓮

144

144
GU YI (1882-1941)
Scholars in a Pavilion, 1911
Ink and color on silk, circular fan, mounted, framed and glazed, dated the sixth month of *xinhai* (1911), and signed *Gu Yi*, with one artist's seal reading *Le Tian*.

9 3/4 x 9 3/4in (24.5 x 24.5cm)

$2,000 - 3,000

顧頤 松院靜庭 團扇面 設色絹本 一九一一年作

款識：歲次辛亥閏六月擬石子谷本畫奉，智涵仁丈大人方家指正 樂之顧頤。
鈐印：樂山

145
TIAN SHIGUANG (1916-1999)
Partridge and Bamboo
Ink and color on paper, hanging scroll, inscribed by the artist and signed *Tian Shiguang* with two artist's seals reading *Tian Shiguang* and *Gongwei*.

44 3/4 x 25 3/8in (113.7 x 64.5cm)

$6,000 - 8,000

田世光　竹報平安　設色紙本　立軸

款識：田世光并記。

鈐印：田世光、公偉

145

Property from the Collection of Lily Lee Chen (b. 1936)
The First Female Chinese-American Mayor

Lily Lee Chen was born in 1936 in Tianjin, China. Her father, Li Yaolin (1901-1994) was a prominent professor and member of the Kuomingtang. After the Communist Party of China took control of Tianjin in 1949, Lily and her family fled to Taiwan for safety.

Growing up in Taiwan, Lily discovered her natural aptitude for public speaking. Her remarkable abilities did not go unnoticed, and in 1956, she was chosen as a representative of Taiwan for the prestigious Youth Specialists Program. This program, fostered by the U.S. Department of State, aimed to forge meaningful connections between the United States and China, a testament to Lily's exceptional talent and potential. Just a year later, Lily decided to pursue higher education in the United States, attending San Francisco State University and later the University of Washington. It was there that she met her husband, Paul, and together they started a family, welcoming their children, Helen and Arthur.

In 1969, Lily's family relocated to Monterey Park, California, marking the beginning of her remarkable journey in public service. Encouraged by the local community, she ventured into politics and made her first bid for city council in 1981. Driven by a strong commitment to enhancing accessibility in the electoral process, Lily successfully developed a bilingual voter's registration guide. Despite a narrow defeat by a margin of 28 votes, she remained undeterred. In 1982, Lily ran for city council once again, securing an overwhelming victory that surpassed all previous records in Monterey Park. This triumph not only solidified her position as the city's Mayor but also made her a trailblazer as the first female Chinese-American mayor in the United States.

Lily Lee Chen's indelible imprint on Monterey Park and her dedication to public service resonate as an inspiring testament to the power of determination and compassion. Her story continues to inspire generations to dream boldly and embrace the potential for change. Bonhams is honored to present Lily's legacy through a selection of Chinese paintings in her collection.

146

CHEN SHAOMEI (1909-1954)

Landscape

Ink and color on paper, hanging scroll, framed and glazed, dedicated to Yaolin, signed *Shaomei Chen Yunzhang*, and with two artist's seals, with a colophon by Yaolin, gifted to Wanruo (Lily Chen), dated 1975.

16 1/2 x 12 1/4in (42 x 31cm)

$3,000 - 5,000

陳少梅 山水 設色紙本 鏡屏

款識：曜林兄雅教少梅陳雲彰。

鈐印：陳雲彰、少梅

題識：贈寶和琬若夫妻亦一紀念也時客台員，曜林手識六十四年初夏。

147

148

147
QIU BO'AN (QIU QIYANG B. 1936)
Various subjects, 1980 and 1983
Ink and color on paper, two horizontal scrolls, the first, a waterfall landscape, inscribed with a dedication to Wanruo (Lily Chen) and her husband, dated *gengshen* (1980) and signed *Bo'an Qiyang*, with three artist's seals; the second, a painting of an eagle, inscribed to Chen Li Wangruo (Lily Chen) with congratulations for her inauguration as the mayor of Monterey Park, dated *guihai* (1983), signed *Bo'an Qiu Qiyang* with four artist's seals.

17 1/2 x 23 3/4in (44.5 x 60.4cm) Waterfall Landscape
27 x 37 3/8in (68.5 x 95cm) Eagle

$1,000 - 1,500

邱伯安（邱柒錫 一九三六年生） 青綠山水、鷹揚 設色紙本 橫軸二幅 一九八〇作、一九八三作

題識：
（一）庚申仲夏寫奉陳博士 婉若夫人儷正，伯安柒錫。
（二）鷹揚， 吾友陳李婉若議員榮任美蒙特利市長乃華人之光，癸亥冬伯安邱柒錫寫祝。
鈐印：
（一）邱柒錫印、伯安、玉翰堂門
（二）悅我心、邱柒錫、伯安、玉翰堂

148
JIANG BIBO (B. 1939)
Portrait of a Lady, 1985
Woodcut, color on paper, titled, numbered 6/10, signed *Jiang Bibo*, dated 1985.

43 x 31in (109.3 x 78.7cm)

$800 - 1,200

江碧波 風韻千古 木刻版畫 1985年作

149

PROPERTY OF VARIOUS OWNERS

149
ANONYMOUS, AFTER WEN ZHENGMING (1470-1559)
Spring Landscape
Ink and color on paper, handscroll, with an inscription reading *Jiajing gengyin qiyue Zhengming zhi* (painted by Zhengming, the seventh month of 1530, Jiajing reign), followed by a seal reading *Zhengming*, the front piece with two seals reading *Wang Zhideng yin* and *qingyang jun*, the title slip before the painting signed *Xiangyun ge*, two colophons with spurious signature and seals of Shen Zhou and Zhu Yunming, with five collector's seals reading *Yueqianzhai miji yin*, *Bi Long jianshang*, *jiangzuo wengsheng*, *xin zhenwan*, and *Yanshan Yue shi*.

7 1/8 x 33in (17.8 x 83.6cm)

$3,000 - 5,000

佚名　仿文徵明江南春圖　設色紙本　手卷

150
WU ZHENG (1878-1949)
Chrysanthemum, 1937
Ink and color on paper, hanging scroll, framed and glazed, inscribed and dedicated to Qinggang, dated *dingchou* year (1937) and signed *Wu Zheng*, with two artist's seals.

31 1/2 x 11 9/16in (80 x 29.4cm)

$3,000 - 5,000

吳徵 菊花 設色紙本 鏡屏 一九三七年作

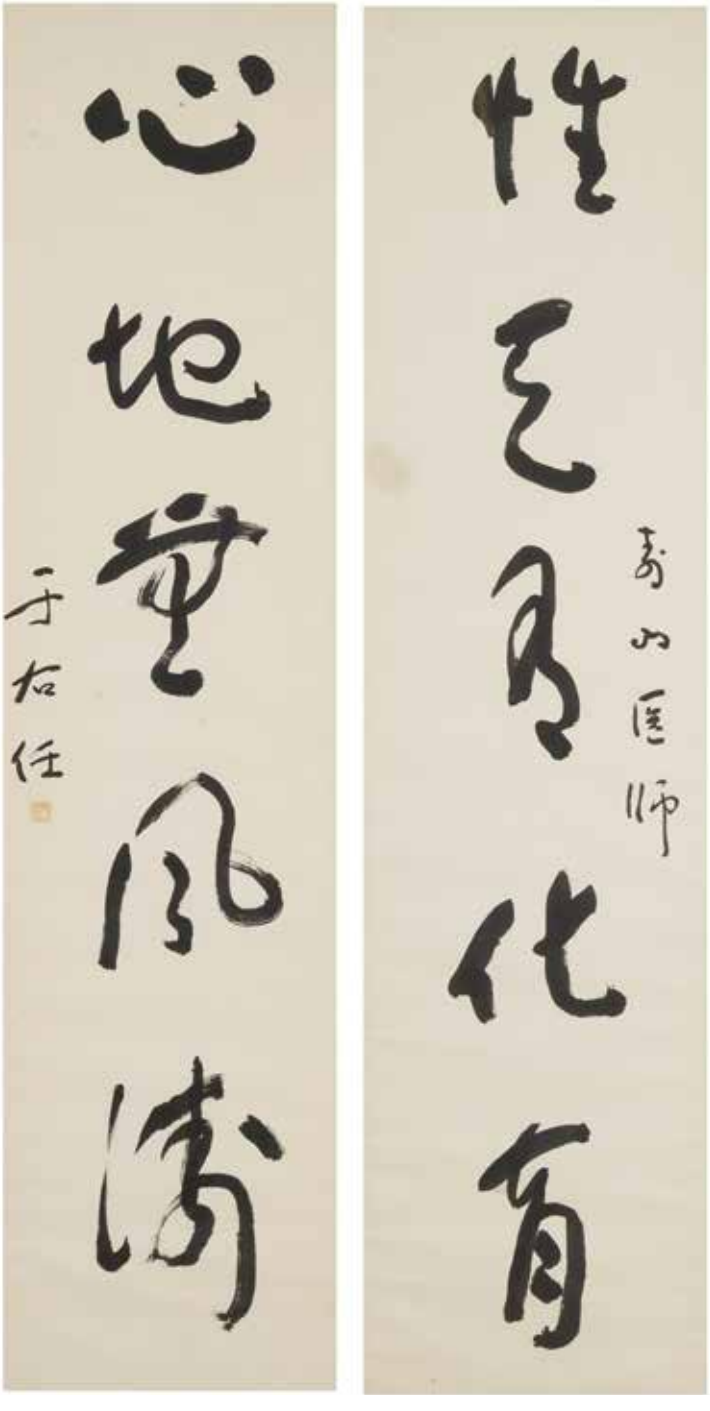
題識：丁丑春日寫為令堂太夫人七秋壽，袞鍋居士吳徵。

鈐印：袞鍋居士、石門吳徵長生安樂

150

Property from the Fred Lee and Margaret Yao Lee Family Collection

Margaret Yao Lee is the daughter of Mr. Yao Pai Chuen 姚鈞石 (d. 1973) (Mandarin: Yao Junshi). Mr. Yao was a colorful and influential member of Macau society in the 20th century, known for his entrepreneurialism, philanthropy, and appreciation of classical Chinese culture. In the 1930s and 1940s, Yao made his fortune holding the only license granted by the Portuguese government of Macau to legally sell opium. In addition, he formulated and sold a proprietary liniment known as Hundred Flowers Oil (百花油), which could be used for mosquito bites, skin irritations, muscle aches, and other ailments. Yao's prosperity enabled him to acquire a large collection of rare Chinese books and manuscripts, which was originally part of the private library, known as the Nanzhou Shu Lou (南州書樓), assembled by famed Guangzhou scholar Xu Shaoqi (徐紹棨) (1879–1948). Yao added additional volumes to the private library, named it the Puban Collection (蒲坂藏書), and ultimately donated it to the Asian Library at the University of British Columbia. Bonhams is pleased to present a selection of artworks from the Yao Family Collection this season.



151
YU YOUREN (1878-1964)
Calligraphy Couplet
Ink on paper, two hanging scrolls, framed and glazed, dedicated to Shou Shan Yishi, signed *Yu Youren*, with one artist's seal.

51 3/4 x 12 1/2in (131.5 x 32cm) (2).

$5,000 - 7,000

于右任 行書五言聯 水墨紙本 鏡屏一對

款識：性天有化育，心地無風濤。壽山醫師，于右任。

鈐印：右任

Provenance:
Collection of Yao Pai Chuen (d. 1973), thence by descent

152

153

152
SHEN ZHONGQIANG (1893-1974)
Chrysanthemums
Ink and color on paper, ten album leaves mounted in five glazed frames, each leaf bearing artist's seals, a dedication to Jun Shi on the last leaf, dated *xinsi* year (1941), signed *Shenjiu Zhongqiang* and with two seals reading of *Shen* and *Zhongqiang*.

11 x 13in (28 x 33cm) each leaf (5).

$2,000 - 3,000

沈仲強 菊花 設色紙本 冊頁十幀/鏡框五屏 一九四一年作

款識：辛巳孟春偶成此冊以奉鈞石先生即希教之，沈九仲強。

鈐印：沈、仲強

Provenance:
Collection of Yao Pai Chuen (d. 1973), thence by descent

153
SHEN ZHONGQIANG (1893-1974)
Chrysanthemums, 1944
Ink and color on paper, horizontal scroll, framed and glazed, with a dedication to Boquan, dated *jiashen* year (1944) and signed *Sheng Zhongqiang*, with one artist's seal reading *Zhongqiang*.

13 x 48in (33 x 122cm)

$2,000 - 3,000

沈仲強 菊花 設色紙本 橫幅鏡屏 一九四四年作

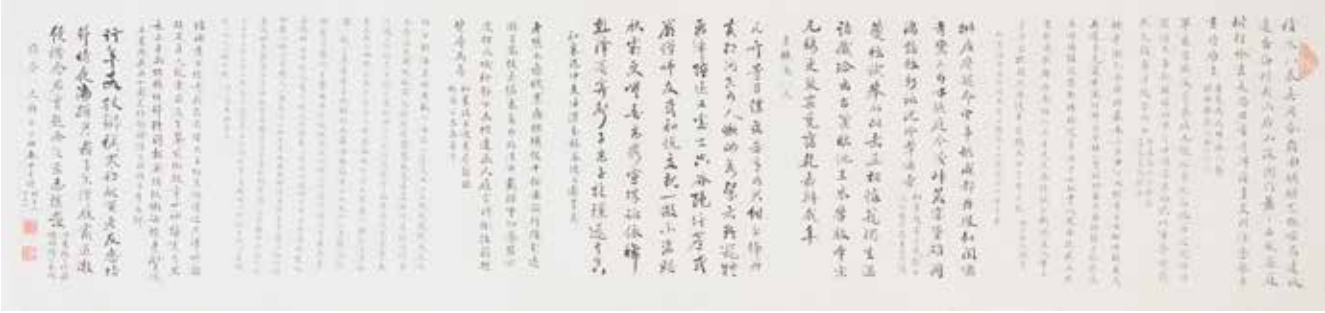
款識：伯泉先生雅教，甲申冬至沈仲強畫於濠江。

鈐印：仲強

Provenance:
Collection of Yao Pai Chuen (d. 1973), thence by descent

154

155



156

PROPERTY OF VARIOUS OWNERS

154
ZHANG RENJUN (1846-1927)
Calligraphy Couplet
Ink on paper, pair of hanging scrolls, dedicated to Yinshan and signed *Zhang Renjun*, with two artist's seals reading *Zhang Renjun yin* and *Jian'an*.

50 1/2 x 11 5/8in (128.3 x 29.5cm) (2).

$1,200 - 1,800

張人駿 行書七言聯 水墨瓦當箋本 立軸一對

題識：幽人列坐古懷喻，短竹一林生氣齊。印三兄大人雅屬，張人駿。

鈐印：張人駿印、健盦

155
YE SHAOBING (1896-1968)
Rooster and Morning Glory, 1935
Ink and color on paper, hanging scroll, mounted for framing, inscribed by the artist and dated *Minguo 24* (1935) and signed *Ye Shaobing*, with an artist's seal.

49 1/4 x 15in (126 x 38cm)

$1,000 - 1,800

葉少秉 公鷄與牽牛花 設色紙本 鏡心 一九三五年作

款識：民國二十四年秋寫於廣州美學苑，葉少秉。

鈐印：少秉三十之後作

156
DING NE'AN (DING NAIQIAN) (1863-1928)
Calligraphy, 1924
Ink on paper, handscroll, inscribed with a dedication and dated *jiazi* year (1924), with three artist's seals.

12 3/8 x 52in (31.5 x 131.5cm)

$1,000 - 1,500

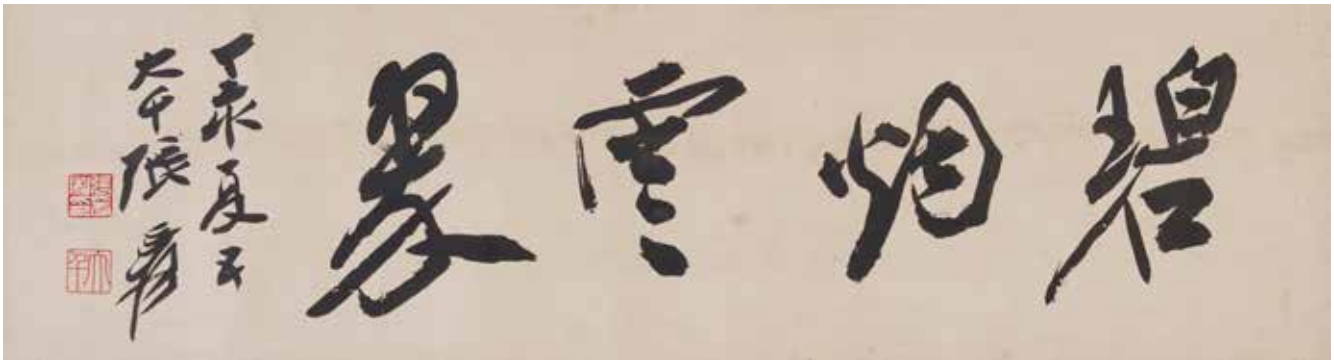
丁訥庵 （丁乃潛）楷書行書詩文集 水墨紙本手卷 一九二四年作

款識：隱岑八兄雅正，丁訥庵甲子詩，時年六十又一。

鈐印：丁乃潛印、丁訥盦

題識：丁訥庵書贈詩， 隱岑藏

藏印：寫經樓



157

158

157
ZHANG DAQIAN (1899-1986)
Calligraphy in Running Script, 1947
Ink on paper, handscroll, mounted for framing, dated *dinghai* year (1947), signed *Daqian Zhang Yuan*, with two seals of the artist.

7 1/4 x 27in (18.5 x 70cm)

$4,000 - 6,000

張大千 行書四字橫幅 水墨紙本 鏡心 一九四七年作

款識：碧煙雲翠，丁亥夏日大千張瑗。

鈐印：張瑗制印、大千

PROPERTY FROM A PRIVATE SOUTH BAY, CALIFORNIA COLLECTION

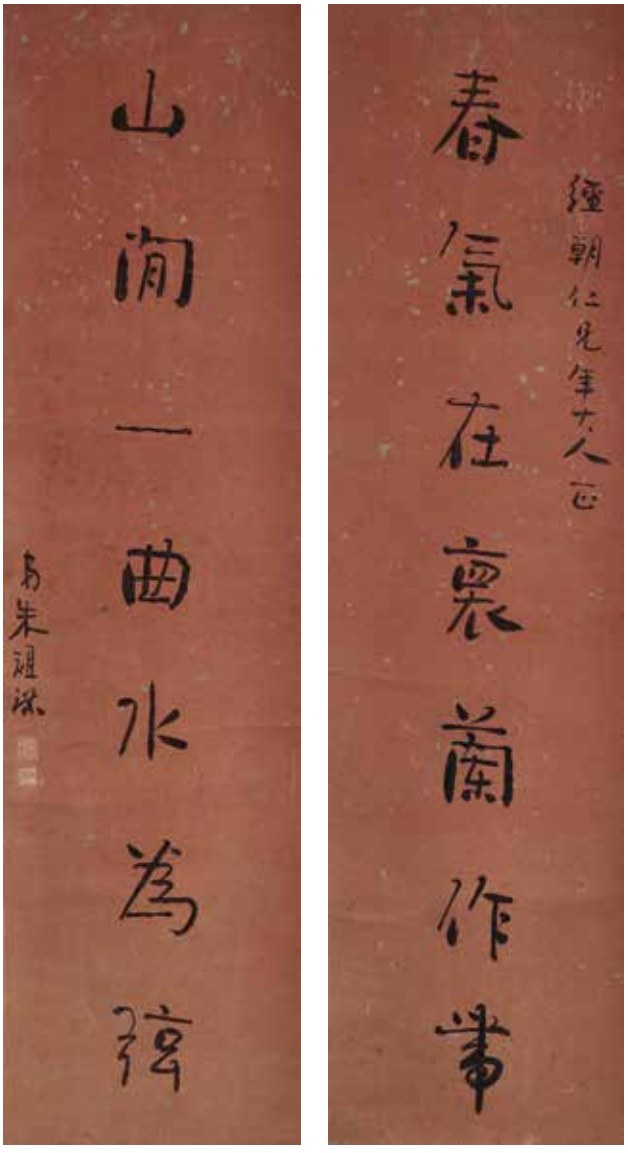
158
VARIOUS ARTISTS (20TH CENTURY)
Collaboration Birds and Flowers
Ink and color on paper, handscroll, with signatures of Cheng Yanqiu (1904-1958), Xun Huisheng (1900-1968), and Shang Xiaoyun (1900-1976), inscribed and signed Wanhua Mei Lanfang (1894-1961), each of the four artists with two artists' seals.

138 1/2 x 13 3/4in (352 x 35cm)

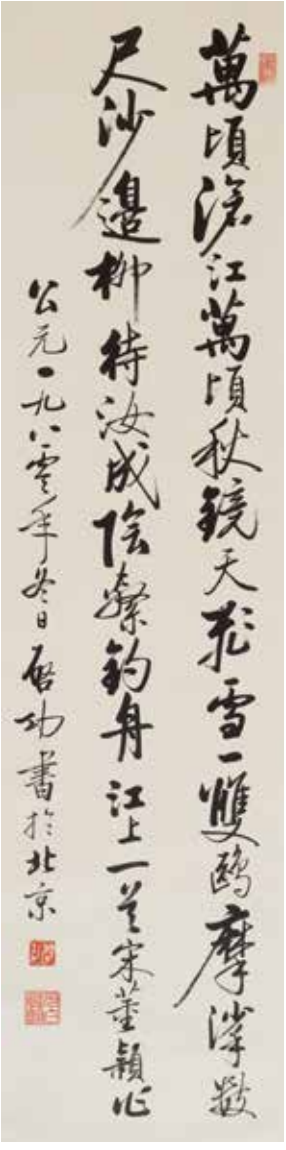
$4,000 - 6,000

程硯秋、荀慧生、尚小雲、尚小雲 花鳥合作 設色紙本 手卷

款識：城硯秋寫石、荀慧生畫柳、尚小雲畫鳥。
題識：山深秋老無人摘自進明珠打雀兒，畹華梅蘭芳補景并提。
鈐印：程硯秋印、荀慧生印、小留畫館、尚小雲 琦霞、尚小云、畹華長壽、梅蘭芳印



159



160

PROPERTY OF ANOTHER OWNER

159
ZHU ZUMOU (1857-1931)
Calligraphy Couplet
Ink on red and gold flaked paper, pair of hanging scrolls, with a dedication to Jing Chao and signed *Zhu Zumou*, with two artist's seals.

50 x 13in (127 x 33cm), each (2).

$1,000 - 1,500

朱祖謀 行書七言聯 水墨灑金紅箋 立軸一對

題識：經朝仁兄年大人正， 弟朱祖謀。

鈐印：臣祖謀印、古微

PROPERTY FROM A PRIVATE SOUTH BAY, CALIFORNIA COLLECTION

160
QI GONG (1912-2005)
Calligraphy in Running Script, 1980
Ink on paper, hanging scroll, signed *Qi Gong*, dated 1980, with three seals reading *chang qing*, *Qi Gong* and *yuanbai cihan*.

53 1/4 x 13 3/8in (135.5 x 34cm)

$6,000 - 8,000

啓功 行書七言句 水墨紙本 立軸 一九八〇年作

款識：萬頃滄江萬頃秋，鏡天飛雪一雙鷗。摩挲數尺沙邊柳，待汝成陰系釣舟。《江上》一首宋董穎作， 公元一九八零年冬日啓功書於北京。

鈐印：啓功、元白辭翰

161

162

161
SHEN YINMO (1883-1971)
Chrysanthemums, 1942
Ink on paper, hanging scroll, dedicated to Fang Tang, dated *renwu* year (1942), signed *Yinmo*.

59 1/2 x 17 3/4in (151 x 45cm)

$2,000 - 3,000

沈尹默 菊花 水墨紙本 立軸 一九四二年作

款識：方堂先生雅屬， 壬午立秋前百尹默。

鈐印：沈尹默印

162
YANG SHANSHEN (1913-2004)
Ink Landscape, 1987
Ink on paper, hanging scroll, mounted for framing, dedicated to Tang Yun, dated *dingmao* year (1987), signed *Shanshen* and with two artist's seals.

38 x 17 1/2in (96.5 x 44.5cm)

$6,000 - 8,000

楊善深 山水 設色紙本 鏡心 一九八七年作

款識：唐雲先生屬畫，丁卯夏善深。

鈐印：楊、善心、善深書畫

藏印：龍韓瑜拜讀

163
HUANG LEISHENG (1928-2011)
Butterflies and Flowers, 1991
Ink and color on paper, dated *xinwei* year (1991), signed *Leisheng*, and with three seals of the artist.

27 1/2 x 37in (70 x 94cm)

$2,000 - 3,000

黃磊生 花與蝶 設色紙本 鏡片 一九九一年作

款識：美人何窈窕幽居在深谷，紅袖舞翩翩，十里香風函。辛未之春
磊生市臺北。

鈐印：黃、磊生、高蹈獨往蕭然自得

164

165

PROPERTY OF ANOTHER OWNER

164
ZHOU CHANGGU (1929-1985)
Lullaby, 1961
Ink and color on paper, hanging scroll, dated *xinchou* year (1961), signed *Changgu*, with two artist's seals.

31 x 14 3/4in (78.8 x 37.5cm)

$4,000 - 6,000

周昌穀 一曲歌兩小 設色紙本 立軸 一九六一年作

款識：辛丑年立秋節氣昌穀畫阿瑪家鄉即景。

鈐印：周、倉谷大樂

165
LIU JIYOU (1918-1983)
Beauty and Cat
Ink and color on paper, hanging scroll, signed *Ji You*, with one seal of the artist.

53 x 26 7/8in (134.5 x 69cm)

$3,000 - 4,000

劉繼卣 少女與貓 設色紙本 立軸

款識：秋月於燕京時大雨初曉繼卣筆。

鈐印：劉繼卣

PROPERTY FROM A PRIVATE SOUTH BAY, CALIFORNIA COLLECTION

166

ZHANG DAQIAN (1899-1983)

Five Lithographs, 1973

A set of five color lithographs on paper, each mounted, framed and glazed, including *Temple in the Mountains*, *Visitor in the Mountains*, *Persimmons*, *Village in the Mountains*, and *Lotus*, each signed *D.C. Chang* in pencil, printed in 1973 by Editions Press, San Francisco, edition no. 68/90.

30 1/2 x 22 1/2in (77.5 x 57.2cm) the largest (5).

$10,000 - 15,000

張大千 版畫五張 石版印刷 鏡框 十九七十三年作

《白蓮》、《山村曉靄》、《利市三倍》、《谿山閑棹》、《高崖老屋》
款識：爰翁。癸丑中秋。
鈐印：環華盦、三千大千、大千唯印大幸
簽名：D. C. Chang
版數：68/90

Provenance:

Bonhams, San Francisco, 17 December 2018, lot 406

167

168

PROPERTY FROM THE ESTATE OF DR. MALCOLM MACHENRY, SOLD TO BENEFIT THE CROCKER ART MUSEUM

167
LÜ SHOUKUN (1892-1963)
Two Landscapes, 1962
Both ink and color on paper, framed and glazed, each dated *renyin* year (1962) and signed *Lü Shoukun*.

11 3/8 x 11 3/4in (29 x 30cm) each sight

$4,000 - 6,000

呂壽琨 抽象山水 設色紙本 鏡框二幅 一九六二年作

款識：
（一）壬寅春日呂壽崐寫於香江。
（二）壬寅呂壽琨。
鈐印：
（一）呂壽崐印
（二）呂壽崐印

PROPERTY OF VARIOUS OWNERS

168
HUANG JUNBI (1899-1991)
Flowers and Bird
Ink and color on paper, dated *guiwei* year (1943), signed *Huang Junbi*, with two artist's seals *Junbi* and *Huang Shi*.

11 x 14 3/4in (28 x 37.5cm)

$2,500 - 4,000

黃君璧 花鳥 設色紙本 鏡心 一九四三年作

款識：癸未夏月寫於西岳東峰黃君璧。

鈐印：君璧、黃氏

169

170

169
HUANG HUANWU (1906-1985)
Gourds
Ink and color on paper, hanging scroll, signed *Huang Han Huanwu*, and with two artist's seals *Huanwu* and *Huang Han*.

53 x 27in (134.5 x 68.5cm)

$2,500 - 4,000

黃幻吾 葫蘆 設色紙本 立軸

款識：嶺南黃罕幻吾寫意。

鈐印：幻吾、黃罕

170
HUANG YONGYU (B. 1924)
Wang Xizhi Writing *Duretie*, 1982
Ink and color on paper, hanging scroll, inscribed by the artist and dated *renxu* year (1982), signed *Huang Yongyu*, with two artist's seals.

13 x 17 1/4in (33 x 43.5cm)

$2,500 - 4,000

黃永玉 毒熱帖 設色紙本 立軸 一九八二年作

款識：黃永玉，壬戌春日。

鈐印：梅玉館、永玉

171

172

171
LI XIONGCAI (1910-2001)
Landscape, 1957
Ink and color on paper, folding fan, inscribed by the artist and dated 1957, signed *Xiongcai*, with one artist's seal.

9 x 18 1/2in (23 x 47cm)

$2,000 - 3,000

黎雄才 黃山一景 設色紙本 成扇 一九五七年作

款識：一九五七年八月，登黃山天都峰寫詩此景雄才。

鈐印：黎雄才

172
CHEN SHAOMEI (1909-1954)
Pine and Waterfall Landscape, 1948
Ink and color on paper, folding fan, dated *wuzi* year (1948), signed *Shaomei Chen Zhang*, with two seals of the artist.

9 3/4 x 19 3/4in (24.5 x 50cm)

$2,500 - 4,000

陳少梅 松溪隱居 設色紙本 扇面鏡心 一九四八年作

款識：戊子仲冬，自香山歸寫此集興少梅陳彰擬元人筆。

鈐印：陳章、少梅

173
HUANG GANG (B. 1961)
Silver #2
Mixed media on board, framed.

41 1/2 x 41 1/2in (105.4 x 105.4cm)

$3,000 - 5,000

黃鋼 綜合媒材 木板

Born in Beijing in 1961, Huang Gang attended the China Central Academy of Art and 1984 and completed a Masters degree in 1991. As the son of a well-known Chinese art history professor, his early years were steeped in the traditions of Chinese art and calligraphy. Huang grew up during the Cultural Revolution, which also greatly influenced his artistic style. In the 1980s, he became fascinated with traditional Tibetan culture and began to incorporate Tibetan techniques and motifs into his artworks. His exceptional talent has earned him international recognition, including the Ikuo Hirayama award in 1991 and the Silver Award at the 1st Beijing International Environmental Art Exhibition in 1995.

174

LIU YONG (B. 1949)

Graceful Lotus, Elegant Poetry, 2014

Ink and color on paper, horizontal scroll, framed and glazed, inscribed and signed, dated *jiawu* year (2014) at the age sixty-six, with six artist's seals, *Liu Yong*, *wuyong caizi*, *Meng dao you shen*, *leng xiang fei shang shiju*, and *Yinmeng lou*; together with a copy of the 2017 Zhejiang Art Museum artist's exhibition, *A Man of the Brush and Pen: Retrospective Works of Liu Yung*, with the artist's signature signed on 3 September 2017.

55 x 141 7/8in (142 x 360cm) (2).

$80,000 - 120,000

劉墉 姜夔詞意 設色紙本 鏡框 二〇一四年作

Provenance:

Acquired directly from the artist

Published:

Liu Yung, *Shujuan Jiangshan: Liu Yong Zuopin Ji* 書卷江山：劉墉作品集 *A Man of the Brush and Pen: Retrospective Works of Liu Yung*, Hangzhou, Zhejiang Art Museum, 2017. p.139.

Born in 1949 in Taipei, Liu Yung is a well-known artist, author, and educator. The artist received a B.A. in Fine Arts from the National Taiwan Normal University in 1972, studied painting with Huang Junbi (1898-1991), and maintained good relationships with Zhang Daqian (1898-1983) and Pu Ru (1896-1963). He was an artist-in-residence of Danville Museum of Fine Arts and History in 1978 and St. John's University in 1980, where he pursued his M.A. in East Asian Studies in 1981. His works are in important institutional collections worldwide.

In this massive painting, a picturesque panorama of lotus pond offers an immersive experience. Three groups of ink lotus leaves are dotted with white flowers and buds, all silver-lined by washes of pale *huaqing* (indigo). In the accompanying catalog, Liu Yung stated that this palette was inspired by Zhang Daqian's lotus paintings, whose influence on Liu Yung is evident in the painting's subject matter, composition, format, inscription, and color scheme. For a continuous lotus painting by Zhang Daqian for comparison, see *Silhouette of a Great Master: A Retrospective of Chang Dai-chien's Art on the 120th Anniversary of His Birth* 巨匠的剪影：張大千120歲紀念大展, National Palace Museum, Taipei, 2019, pp. 156-157. In regards to brushwork, however, the two artists adopted different approaches, with Zhang Daqian's technique emphasizing the explicit presence of indexical brushstrokes, while the artist of the present lot does the opposite. Despite Liu Yung's use of traditional techniques like 'splashed ink' and 'broken ink,' they're more organically infused within the water and color to achieve a smooth visual effect. As Shang Hui, Executive Editor of *Art Magazine* said: 'One could never find traditional ink stroke techniques in Liu Guosong's work; he purposely deconstructed ink strokes. In Liu Yung's work, however, we can see traditional ink strokes and contemporary ink art come together... This distinguishing feature of Liu Yung is very much worth our attention and study' (from the website of the artist's studio https://www.syzstudios.com/critiques).

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QI BAISHI (1864-1957)
Cooked Crabs and Wine, 1946
Sold for $138,975

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To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The ¤ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US $5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at http://www.bonhams.com/legals/9945/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
   (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
   (ii) The arbitration shall be conducted in New York, New York; and
   (iii) Discovery and the procedure for the arbitration shall be as follows:
   A. All arbitration proceedings shall be confidential;
   B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
   C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
   D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
   E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Buyer's Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs
Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews
Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates
Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve
Unless indicated by the ¤ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction
You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person
If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids
As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone
We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online
We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US $10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/50/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/500/800s

$5,000-10,000….....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/5,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter
Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium
A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment
Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Buyer's Guide - continued

Sales Tax
Residents of states listed in section 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials
The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases
Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Shipping & Removal
Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges
Storage charges of US $5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage
All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays.

  Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Mondays.

  Purchases will be available for collection on *Wednesdays* from Door To Door.

  Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door To Door Services
  50 Tannery Rd
  Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

  Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door To Door Services
  6280 Peachtree St.
  Los Angeles, CA 90040

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer $75
Daily storage..... $10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS
Transfer $37.50
Daily storage..... $5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtdusa.com.

Payment
Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at https://www.dtdusa.com/terms-and-conditions and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.
Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
bids.us@bonhams.com

Sale title: Fine Asian Works of Art	**Sale date:** June 27, 2023
Sale no. 28396	**Sale venue:** Los Angeles

General Bid Increments:

$10 - 200 .....by 10s	$10,000 - 20,000 .....by 1,000s
$200 - 500 .....by 20 / 50 / 80s	$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$500 - 1,000 .....by 50s	$50,000 - 100,000 .....by 5,000s
$1,000 - 2,000 .....by 100s	$100,000 - 200,000 .....by 10,000s
$2,000 - 5,000 .....by 200 / 500 / 800s	above $200,000 .....at the auctioneer's discretion
$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ | I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address: _____ Country: _____

City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:

Bonhams
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Los Angeles, California 90046

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bonhams.com

AUCTIONEERS SINCE 1793